







SELECTED POEMS

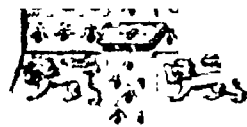
FROM THE

DĪVĀNI SHAMSI TABRĪZ.



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FROM THE

## DĪVĀNI SHAMSI TABRĪZ

EDITED AND TRANSLATED

WITH AN INTRODUCTION, NOTES, AND APPENDICES

BY

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*ἡ σπουδὴ οὐκ ἔξω ἀμαρτίας εἶναι, ἀλλὰ θεὸν εἶναι.* PLOTINUS.

This is that mystic religion which, though it has nothing in it but that same spirit, that same truth, and that same life, which always was and always must be the religion of all God's holy angels and saints in heaven, is by the wisdom of this world accounted to be madness. LAW.

But I'll pour floods of love and hide myself.

BROWNING.



## PREFACE.

ABOUT six years ago, when I consulted Professor Robertson Smith, whose kindness and heroic unselfishness none of his pupils can ever forget, as to what I should make the subject of the dissertation expected from candidates for a Trinity Fellowship, he suggested the Divani Shamsi Tabriz, in other words, the lyrical poetry of Jalalu'ddin Rumi. I was the more ready to follow his advice as the Sufi doctrines had even then begun to inspire me with the strange and irresistible fascination which a religion of love and beauty exercises over certain minds. Accordingly, Mr E. G. Browne having lent me his copy of the Tabriz Edition of the Divan, I worked through it page by page, selecting the poems that pleased me best and translating them in prose or verse. The present volume is an outcome of that experiment. It is not, however, merely a *réchauffé*. My original dissertation was based upon a single text and left many difficulties unsolved. In 1894 I collated a splendid manuscript of the Dīvan preserved in the Vienna Hofbibliothek, and on my return I examined one of equal importance, which the authorities of the Leyden University Library generously placed at my disposal. The texts thus obtained I have corrected and

supplemented by reference to MSS. in the British Museum and elsewhere. As regards interpretation also much has been gained. In a wider knowledge of Sūfi literature, and especially of the *Maṣnawī*, I found the key to passages which seemed hopelessly obscure. The comparative method may be abused; its value is beyond dispute. Sūfiism has few ideas, but an inexhaustible wealth and variety of illustration. Among a thousand fluttering masks the interpreter is required to identify each old familiar face. Now one mask reveals more than another, and when that has been penetrated, its neighbour can no longer dissemble the likeness which hitherto remained unrecognised. I do not, of course, pretend to have understood everything: Sūfiism is neither an exact science nor a popular history of the Creation. This enigmatic and ambiguous style, of which the *Divān* is a masterpiece, will always leave ample room for conjecture, even though its chief characters are easily deciphered. I trust that my explanatory notes, if occasionally they prove to be beside the mark, may nevertheless contribute to a better appreciation of the greatest mystical poet of any age.

While the *Maṣnawī* is accessible in the scholarly abstract of Mr Whinfield and the laborious but amazingly unpoetical version of Bk. I. by Sir James Redhouse, the *Divān*, scarcely inferior in merit or fame, has been less fortunate. There is no English edition; Austria has given us Rosenzweig's *Auswahl* (1838), and the clumsy translations of Von Hammer in his *Schöne Redekünste Persiens*. For a notice of both the reader is referred to the Introduction. I have included three odes which appear in the *Auswahl*; the rest are now published in Europe for the first time. The task

of selection was not a simple one, and I have necessarily relied on my own taste and feeling. If my book were not addressed to students of Persian rather than to lovers of literature, I should have been tempted to imitate Abū 'Tammām, whose *Hamāsa* is a compilation of verses torn from their context. Such a plan is peculiarly favoured by the loose structure of the ghazal, where couplets complete in themselves are strung together in the slightest fashion. But as no writer can fairly be judged by fragments, however fine, I have endeavoured to make this anthology a true and sufficient reflexion of the whole Dīvān.

My translation seeks to reconcile the claims of accuracy and art: it is therefore in prose. Obviously English verse cannot convey the full verbal sense of oriental poetry without lapsing into grotesque doggerel; the translator must either profess a general adherence to his author's meaning (see Appendix II.) or, rising above the letter, he must catch the elusive spirit of his original and reproduce it in a worthy form. Of this, the highest and rarest kind of translation, Fitzgerald's 'Omar Khayyām is a classic example. I have done my best to avoid gratuitous banalities, when no misapprehension was possible. Thus I have not rendered *ṣaffi ni'āl* by 'shoe-rack,' nor have I described a burning heart as 'roast-meat.' Although some Persian compounds can hardly be englished except by coining equivalent terms, I have taken warning from the sad fate of more than one inventor. 'Nubiquity' and 'nulliquity' are terrible epitaphs.

Finally, my warmest thanks are due to Professor Cowell, who lent me his two manuscripts of the Dīvān; to Mr E. G. Browne, who since I began to study Persian has never



grudged me the benefit of his unrivalled knowledge and experience ; to Mr G. Lowes Dickinson, who permitted me to make use of an unpublished dissertation on Plotinus ; and above all to Professor Bevan, who not only read the proof-sheets throughout but assisted me with many ingenious and important suggestions.

I would also declare my obligation to the staff of the Cambridge University Press for the admirable way in which they have printed a very troublesome text.

TRINITY COLLEGE,

*July*, 1898.

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## LIST OF ABBREVIATIONS.

- J.R.A.S. = *Journal of the Royal Asiatic Society*.  
Kor. = Kor'ān.  
Lakh. = Lakhnau Edition of the Dīvāni Shamsi Tabrīz.  
R. = Rosenzweig's *Auswahl*.  
T. = Tabrīz Edition of the Dīvāni Shamsi Tabrīz.  
Z.D.M.G. = *Zeitschrift der Deutschen morgenländischen Gesellschaft*.

For the MSS. denoted by the letters BB<sup>2</sup>B<sup>3</sup>CC<sup>2</sup>LV see the Introduction, § 9.

References to the Tabrīz Edition of the Dīvān are by page and beyt ; those to the Preface of that Edition are by page and line. Small 'a' affixed to a number denotes that the corresponding line or beyt belongs to the marginal text.

## LIST OF AUTHORS AND EDITIONS REFERRED TO IN THE NOTES.

(This list includes only those editions which have  
not been specified.)

*Akhlāqī Jalālī* (Lucknow, 1889).

*Ardā Vīrāf, the Book of*, ed. and translated by M. Haug and  
E. W. West (Stuttgart, 1872).

‘Aṭṭār, *Manṭiqu ‘ṭṭair*, ed. and translated by Garcin de Tassy  
(Paris, 1864).

‘Aṭṭār, *Pendnameh*, ed. and translated by Silvestre de Sacy  
(Paris, 1819).

*Bahārī ‘Ajām*, a Persian Dictionary (Lucknow, 1847 ; Delhi,  
1853).

*Burhānī Qāṭī*, a Dictionary of the Persian Language (Calcutta,  
1818).

*Dabistān*, translated by Shea and Troyer (Paris, 1843).

*Deutsche Mystiker*, ed. by Franz Pfeiffer (Leipzig, 1857).

Firdausī, *Shāhnāma*, ed. by Vullers (Lugduni Batavorum,  
1877, etc.).

Freitag, G. W., *Arabum Proverbia* (Bonnae ad Rhenum, 1838,  
etc.).

*Ghiyāṣu ‘Ulughāt*, a Persian Dictionary (Lucknow, 1849).

*Gulshani Rāz*, ed. and translated by E. H. Whinfield (London,  
1880).

Hāfiz, the *Divān* of, ed. and translated by Vincenz Ritter v.  
Rosenzweig-Schwannau (Wien, 1858, etc.).

Harīrī, les *Séances* de, publiées en Arabe avec un commentaire  
choisi par Silvestre de Sacy (Paris, 1847, etc.).

- Ibnu 'l Fāriḍ, *Tū 'iyya*, ed. and translated by Hammer-Purgstall (Wien, 1854).
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- Jurjāni, *Kitābu 'tta'rīfāt*, ed. by G. Flügel (Lipsiae, 1845).
- Lane, E. W., an *Arabic-English Lexicon* (London, 1863, etc.).
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- Law, W., *The Spirit of Love* (London, 1893).
- Maṣnavī*, by Jalālu 'ddīn Rūmī. See Appendix IV.
- Nizāmī, *Iskandar-nāma* (Calcutta, 1812).
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- Sa'dī, *Būstān*, ed. by Ch. H. Graf (Vienna, 1858).
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- Tholuck, F. A. D., *Sufismus* (Berolini, 1821).
- Vaughan, R. A., *Hours with the Mystics* (London, 1860).
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## INTRODUCTION.

§ 1. THE *Dīvān* Shamsi Tabrīz acquaints us with a striking literary phenomenon<sup>1</sup>. It is true that books have been ascribed by ambition or malice to those who had no hand in producing them. It is true, again, that while the fashion of pseudonymous authorship is everywhere understood and practised, in Persia the poet à la mode cannot dispense with a takhalluṣ, which instead of exciting curiosity and sparing modesty a blush serves to gratify the generous patron, to immortalise a place or event, to unfold some characteristic, and in fine to secure that its owner shall not for all time lie buried under one of those cumbrous family trees that betray alike the poverty and confusion of Mohammedan nomenclature. But here is no question of takhalluṣ<sup>2</sup>, forgery, or composition holding up to ridicule the imagined author. The *Dīvān* was never attributed to Shamsi Tabrīz, who probably died before it was complete. Why then does his name appear on the title-page and at the end of most of the odes? Who was he, and in what

<sup>1</sup> The case of Plato and Socrates is similar in kind, not in degree.

<sup>2</sup> In a certain mystical sense Shamsi Tabrīz may be regarded as a takhalluṣ. Jalālu 'ddīn asserts the identity of subject and object: to him Shamsi Tabrīz represents the divine Beloved, the one Being in whom all individual names are manifested and ultimately merged.

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Bahā 'u 'ddīn was a man of great learning and piety, an eloquent preacher and distinguished professor. Unfortunately, not content with 'declaiming against the philosophers and rationalists of the day,' he seems to have indulged in political diatribes. According to Aflakī, he attacked the 'innovations' of the reigning monarch, Muḥammad Kutbu 'ddīn Khwārazm-Shāh, surnamed Takash, who held sway in the north-east of Persia and in Transoxania. Another account depicts the king as jealous of his growing influence and popularity. Whatever may have been the cause, he found it convenient to quit Balkh with his family and a

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few friends (about 607 A.H.). At Nīshāpūr the travellers were met by the famous Sūfī, Farīdu 'ddīn 'Aṭṭār<sup>1</sup>, who gave Jalāl, at this time a mere child, his *Asrār-nāma* (Book of Mysteries), and prophesied that he would attain the highest pitch of spiritual eminence. From Nīshāpūr they went to Baghdad, where they received news of the destruction of Balkh by Jingīz Khān (608 A.H.); then to Mecca, Damascus, and Malaṭiya (Melitene). Four years were spent at Arzanjān in Armenia, and seven at Laranda. Here Jalāl 'ddīn married Jauhar Khātūn<sup>2</sup>, daughter of the Lālā Sharafu 'ddīn of Samarcand (623 A.H.). Soon afterwards the family settled in Qōniya (Iconium), the capital of the Seljūq prince, 'Alā 'u 'ddīn Kaikubād, and Bahā 'u 'ddīn resumed his professorial activity under the royal patronage.

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of his erudition and the brilliancy of his eloquence brought eager disciples from every quarter to his feet—he had a class of 400—the positive sciences could not, he felt, satisfy the soul's infinite longing for freedom and rest. He embraced accordingly the pantheistic doctrines which had early taken root in the barren soil of Islām, and sown broadcast over the Mohammedan empire by a long series of wandering saints, sprang up and blossomed with oriental luxuriance.

§ 3. On the 26th of Jumādā 'l Ākhir, 642 A.H. (28th November, 1244)<sup>1</sup> Shamsi Tabriz<sup>2</sup>, during his travels<sup>3</sup>, arrived in Qōniya. It will be proper to set down here the few facts preserved by tradition concerning this weird figure, wrapped in coarse black felt, who flits across the stage for a moment and disappears tragically enough.\*

<sup>1</sup> So Aflākī and Jāmī. But Rizā Kulī asserts (T. 4. 10) that Jalāl was 62 years of age when Shamsi Tabriz first came to Qōniya. This date (666 A.H.) is apparently confirmed by a passage in the *Divān* (T. 244. 1):

Forty years did Reason plunge me in care;

At three score and two I was made a prey and eschewed  
(worldly) meditation.

[See the original in Appendix I. F (c).] On the other hand Shamsi Tabriz is addressed in Bk. I. of the *Maṣnavī*, and we know that Bk. II. was commenced in 662 A.H.

<sup>2</sup> See p. xvi, note. The tedious account in the *Jawāhiru 'l Asrār* (a commentary on the first three books of the *Maṣnavī* by Kamālu 'ddīn Husain of Khwārazm) adds little to our knowledge, and the same remark applies to the *Majālisu 'l 'Ushshāq* (Ouseley, *Notices of Persian Poets*, p. 247).

<sup>3</sup> در اثنای مسافرت (*Nafahātu 'l Uns*, p. 537, l. 3). He had been sent by his spiritual teacher, Ruknu 'ddīn Sanjāsī, to seek Jalāl in the land of Rūm (Daulat Shāh). Aflākī's description of their meeting agrees in the main with that of Jāmī. Daulat Shāh gives a somewhat different version.

Even his parentage is uncertain. Some declare that his father, Khāwand 'Alā 'u 'ddīn', claimed descent from 'Kiyā Buzurgumīd'. 'Alā 'u 'ddīn abandoned his ancestral sect (the Ismā'ilīs), burned their books and tracts, preached Islām in the strongholds of heresy<sup>2</sup>, and privily sent Shamsu 'ddīn, a youth of rare beauty<sup>3</sup>, to receive his education at Tabrīz. According to others he was born in Tabrīz, where his father carried on the trade of a cloth-merchant (بزاز)<sup>4</sup>. He is said to have studied under Bābā Kamāl Jundī, Abū Bakr Sila-bāf, and Ruknu 'ddīn Sanjāsī<sup>5</sup>. He had travelled

<sup>1</sup> Some MSS. of Daulat Shāh read جلال الدین.

<sup>2</sup> Successor of Ḥasan Ṣabbāḥ (see Von Hammer, *Geschichte der Assassinen*, p. 114 seqq.). The Assassins are a branch of the اسماعیلیه or باطنیه (cf. Guyard, *Fragments relatifs à la doctrine des Ismaélis*, p. 8 seqq.).

<sup>3</sup> Hence he got the nickname, Nau Musalmān or Bū Musalmān (the MSS. vary).

<sup>4</sup> He was brought up, says Daulat Shāh, among the women, که چشمِ نااهلی و نامحرمی بر وی نیفتد. From them he learned the art of embroidering in gold, for which reason he is known as زردوز.

<sup>5</sup> Jāmī, who gives the full name of Shamsi Tabrīz as شمس الدین محمد بن علی بن ملکداد تبریزی, has followed this tradition.

<sup>6</sup> On the authority of Daulat Shāh Shamsu 'ddīn's spiritual pedigree is :

Ruknu 'ddīn Sanjāsī.

Ẓiyā 'u 'ddīn Abū 'l Najīb Suhraṣardī.

Aḥmad Ghazzalī.

Abū Bakr Nassāj.

Abū 'l Qāsim Gurgānī.

Abū 'Uṣmān Maghribī.

Abū 'Alī Kātib.

much; whence he obtained the sobriquet, Paranda (the Flier). His character was despotic and overbearing; he was extremely bitter in his sermons, and likened his learned auditors to oxen and asses. Perhaps this may be the cause why Dr Sprenger calls him 'a most disgusting cynic'.<sup>1</sup> He was comparatively illiterate<sup>2</sup>, but his tremendous spiritual enthusiasm, based on the conviction that he was a chosen organ and mouth-piece of Deity, cast a spell over all who entered the enchanted circle of his power. In this respect, as in many others, for example, in his strong passions, his poverty, and his violent death, Shamsi Tabriz curiously resembles Socrates; both imposed themselves upon men of genius, who gave their crude ideas artistic expression; both proclaim the futility of external knowledge, the need of illumination, the value of love; but wild raptures and arrogant defiance of every human law can ill atone for the lack of that 'sweet reasonableness' and moral grandeur which distinguish the sage from the devotee.

§ 4. It has been observed that the Neoplatonic deity—the Absolute One of Plotinus—owing to its all but in-

Abū 'Alī Rūdbārī.

Abū 'l Qāsim Junaid.

Sirri Saqatī.

Abū Mahfūz (Ma'rūf Karkhī).

The Imām 'Alī ibn Mūsā 'l Rizā.  
Ḥazratī Risālat (the Prophet).

Abū Sulaimān Dā'ūd Ṭā'ī.  
Ḥabīb, the Persian.  
Ḥasan of Baṣra.  
'Alī ibn Abī Ṭālib.

<sup>1</sup> *Catalogue of Oudh Manuscripts*, p. 490.

<sup>2</sup> Cf. the anecdote related by Jāmī, *Nafahātu 'l Unā*, p. 536, l. 12 seqq.

accessible isolation was quickly overshadowed, if not dethroned, in the hearts of its worshippers, by the *deïminores* (daemons, angels, heroes and the like) forming a luminous staircase between earth and Heaven. These subordinate hierarchies, more or less remote from the divine Essence, seemed to offer a practicable hope, even a measure of responsive sympathy: anything was better than blank infinite negation. So with the *Ṣūfīs*. Professing to adore a universal abstraction, they make individual men the objects of their real worship. ‘Among the religious-philosophical sects of the period in which our poet lived the doctrine was generally held, that Man, if he be left to his own devices, will inevitably go astray: therefore he must choose a Master to guide him in the right path<sup>1</sup>.’ The Master (پیر) is God’s representative, his actions are God’s actions, in spirit he is one with God. His blasphemies and immoralities, nay, his very crimes, are not only condoned but glorified: darkness cannot proceed from the sun, nor evil from God. What we call evil is intrinsically good, though it seems imperfect in relation to ourselves. The mischievous effect of such theories on vulgar and uneducated minds need hardly be pointed out. ‘Alī, Ja‘far Sādiq, Abū Muslim, and innumerable others, were regarded as incarnations of the Godhead. Hasan Ṣabbāḥ was flattered by his adherents with divine honours and a fanatical devotion that braved the worst tortures of impotent revenge. While we readily acquit Jalālu ‘ddīn of sharing this extravagant materialism, which indeed he is at pains to discountenance, we must confess that his

<sup>1</sup> Rosen’s *Masnavi*, Note 159.



language is sometimes ambiguous. For instance, in the last beyt of one of his ghazals he says, referring to Shamsi Tabriz :

آن پادشاهِ اعظم در بسته بود مُحَكَّم

پوشیده دلقِ آدمِ امروز بر در آمد (T. 180. 2)

That monarch supreme had shut the door fast;  
To-day he has come to the door, clothed in the garment  
of mortality.

The pretensions of Shamsi Tabriz himself may be judged by an anecdote in the *Manāqibu 'l 'Ārifīn*. One day a person met him in the market-place and exclaimed, "There is no god save God; Shamsu 'ddīn is the apostle of God." The people, on hearing this, raised a great hubbub, and wished to kill him, but Shams intervened and led him away, remarking: "My good friend, my name is Muḥammad. Thou shouldst have shouted, 'Muḥammad is the apostle of God.' The rabble will not take gold that is not coined<sup>1</sup>."

§ 5. How utter was Jalāl's self-abandonment, how complete his submission to the glowing faith and imperious will of his new friend, Aflākī informs us: Shamsu 'ddīn demanded and received the obedience due to a sultan from the meanest of his slaves. To quote the vivid words of Rīzā Kulī, 'he (Jalāl) was so transported and smitten<sup>2</sup>, that for a time he was thought insane.' He renounced his teaching, and retired with Shams to solitary and desert

<sup>1</sup> Aflākī in Redhouse's *Maḡnavi*, p. 105. The theory that all prophets are identical with each other and with God is expounded in the *Maḡnavi* (Bulāq Ed.), Vol. i. p. 68, l. 15 seqq.

<sup>2</sup> مجذوب و مطعون (T. 4. 11--12).

places, where in close communion they discussed the deepest arcana of mystical philosophy.

∴ Bitterly resenting what they conceived to be an insidious attempt to seduce their beloved Master from the true religion, Jalāl's scholars and disciples assailed the unwelcome visitor with abuse, if not with actual violence. Shams fled to Tabriz. Thither he was followed by his convert, who brought him back in triumph, but soon a fresh outbreak of persecution caused him to undertake a journey 'to Damascus', where he stayed for two years. He was passionately regretted by Jalāl, who bade the musicians chant songs of love and engaged, day and night, in the *samā*'. Most of his ghazals were composed during this period of separation. Here the course of events becomes obscure. Apparently Jalāl, unable to forego the society of his dearest friend, sent his son, Sultān Walad, to Damascus, charged with the task of finding Shams and recalling him to Qōniya. Soon after his return he vanished mysteriously. Most authorities agree that he was put to death: only the cause and manner of it are disputed<sup>2</sup>.

<sup>1</sup> Cf. رسید مُژده بشام است شمس تبریزی

(T. 161.13). چه صبحها که نماید اگر بشام بُود

The news has come! Shamsi Tabriz is in Damascus.

If he is in Damascus, what mornings will appear!

(I have not tried to reproduce the play on شمس and on the double sense of شام).

<sup>2</sup> Aflākī says that he was put to death 'without inquiry or formality' by the Sultan's police (Redhouse's *Maṣnavī*, p. 108), but the motive alleged is absurdly inadequate. Daulat Shāh mentions another story, that one of Jalālu 'ddīn's disciples (فرزند از فرزندان) 'threw down a wall on his head,' adding, however, that this (مولانا

That any of the extant versions is founded on knowledge seems highly improbable; they may be described as legends begotten by the credulous imagination of the dervish, stamped on the floating currency of popular superstition, and accepted by the biographer without scruple. • The following is Jāmi's account: 'One evening Shaikh Shamsu 'ddīn and Maulānā (Jalālu 'ddīn) were sitting in private, when somebody outside desired the Shaikh to come forth immediately. He rose, saying to Maulānā, "I am called to my death." After a long pause, "*Verily,*" said Maulānā, "*His is the whole creation and the empire thereof. Blessed be God, the lord of all creatures!*"' Seven conspirators were lying in ambush and fell upon him with knives, but the Shaikh uttered so terrible a cry that they all were dumbfounded. One of them was 'Alā 'u 'ddīn, Maulānā's son, who bore the brand of "*He is not of thy people*²." When they recovered their senses, they saw nothing except a few drops of blood. From that day to the present time no trace of that spiritual monarch has appeared. This happened in the year 645. Each of the aforementioned villains was speedily involved in calamity and perished. 'Alā 'u 'ddīn Muḥammad was overtaken by a strange disease and died ere the murder was many days old. Maulānā did not attend his funeral. Some say that Shaikh Shamsu 'ddīn is buried beside Maulānā Bahā 'u 'ddīn Walad, but according to another report these villains threw his blessed body into a well. One night Sulṭān Walad dreamed that Shaikh Shamsu 'ddīn signified to him

is only the talk of dervishes and travellers, and is not supported by any trustworthy MS.

<sup>1</sup> Kor. vii. 52.

<sup>2</sup> Kor. xi. 48.

that he was asleep in this well. When midnight came, he gathered his intimate friends, and they interred Shams in Maulānā's college by the side of the founder, Amīr Badru 'ddin. And God knoweth best<sup>1</sup>.

In memory of his teacher Jalāl is said to have instituted the order of Maulavī dervishes 'with their special dress, the Indian garb of mourning,' and their whirling dance (سماع). Rizā Kuli implies that the *Dīvān* itself was written *in memoriam*<sup>2</sup>. The *Maṣnavī* was commenced later at the instigation of Chelebī Husāmu 'ddīn<sup>3</sup>. Jalāl is also the author of a treatise in prose, entitled *Fīhi mā fīhi*, 'which runs to three thousand beyts and is addressed for the most part to Mu'īnu 'ddīn<sup>4</sup>, the Parwāna of Rūm. Manuscripts of this work are rare.'

'Jalāl died at Qōniya on the 5th of Jumādā 'l Ākhir, 672 A.H. (16th December, 1273).

§ 6. The great poets of Persia, with few exceptions, have borrowed the ideas and speak the language of Sūfism. These again fall into two classes. Some, like Hāfiz, make

<sup>1</sup> *Nafahātu 'l Uns*, p. 539, ll. 4—22.

<sup>2</sup> This may be inferred from the sequence of his narrative (T. 4. 13—14). We have seen that part of the *Dīvān* was composed while Shamsi Tabrīz was still living, but probably the bulk of it belongs to a later period, and not, as Daulat Shāh asserts, to the two years when Shamsu 'ddīn was staying at Damascus.

<sup>3</sup> Aflākī in Redhouse's *Maṣnavī*, p. 88; *Nafahātu 'l Uns*, p. 540, l. 22 seqq.

<sup>4</sup> 'Ainu 'ddīn (T). He is the 'Mu'īnu 'ddīn Sulaimān ibn 'Alī, potentissimus minister Seljukidarum, Ruknu 'ddīn Kilij Arslān IV. and Ghiyāsu 'ddīn Kai Khosrau III.,' mentioned in the *Leyden Catalogue of Oriental Manuscripts*, Vol. II. p. 51.

<sup>5</sup> T. 4. 18<sup>a</sup> seqq. I have not been able to find any further notice of this brochure.

the mystic terminology, 'adopté par une secte pour cacher aux profanes la connaissance de ses dogmes,' serve the function of a mask or a lady's fan in the last century. By tantalising the reader, by keeping him, as it were, suspended between matter and spirit, they pique his ingenuity and double his pleasure. Nearly every line is a play of wit. Love, Wine, and Beauty are painted in the warmest, the most alluring colours, but with such nicety of phrase that often the same ode will entrance the sinner and evoke sublime raptures in the saint. The majority, however, are themselves Sūfis by profession or conviction. 'The real basis of their poetry is a loftily inculcated ethical system, which recognises in purity of heart, charity, self-renunciation, and bridling of the passions, the necessary conditions of eternal happiness. Attached to this we find a pantheistic theory of the emanation of all things from God, and their ultimate reunion with Him. Although on the surface Islām is not directly assailed, it sustains many indirect attacks, and frequently the thought flashes out, that all religions and revelations are only the rays of a single eternal Sun; that all Prophets have only delivered and proclaimed in different tongues the same principles of eternal goodness and eternal truth which flow from the divine Soul of the world'.<sup>1</sup>

<sup>1</sup> A. von Kremer, *Geschichte der herrschenden Ideen des Islāms*, p. 257. The advanced and uncompromising Sūfism taught by Jalālū 'ddīn makes ethics subservient to philosophy. Virtue, as he conceives it, is not an end, but a means: the end is union with God through Love. Thus his poetry is based on a transcendental pantheism, which however he works out from the moral, not the metaphysical, standpoint.

Among these, the genuine Ṣūfī poets, Jalālu 'ddīn Rūmī is without a rival.

While the vexed problem as to the origin of Ṣūfism does not call for discussion here, a few remarks concerning its historical development and the various elements of which it is composed may be helpful to the student, who will find an admirable summary of the doctrine in Whinfield's editions of the *Maṣnavī* and *Gulshani Rāz*<sup>1</sup>.

The early Ṣūfis—they were not yet distinguished by this name—showed, perhaps under Jewish and Christian influence, a strong tendency to asceticism. Self-control, self-sacrifice, patience, boundless trust in God, all the virtues of a Bernard and a Thomas à Kempis, animate their zealous and devout, if somewhat narrow and practical, aspiration. They were not in opposition to Islām, but formed an extreme wing of the orthodox party. The pantheistic extravagances in which full-blown Ṣūfism delights are foreign or at least unfamiliar to them. With Rābi'a, a pious woman who died at Jerusalem (135 A. H.), Love, the unquenchable flame smouldering in the ashes of ceremonial religion and kindling the torch of mysticism through the darkest ages, began its conquest of Moham-medan hearts. The first who bore the *name* of Ṣūfī was Abū Hāshim (ob. 150 A. H.), and in his lifetime or soon afterwards the first convent for Ṣūfis (خانقاه) was founded at Ramla, in Palestine, by a Christian Amīr.

This ascetic type belongs especially to the Arab race.

<sup>1</sup> Broadly speaking, the views expressed in the following paragraphs are those of A. von Kremer (see note above), who has drawn his materials almost exclusively from Arabic sources. For insight and suggestiveness his account of Ṣūfism remains unsurpassed.

Hand in hand with the Persian revival under the 'Abbāsids came a new current of ideas. Speculation takes a bolder flight and essays to reconcile the creature with his Creator, to bridge the chasm between the finite and the Infinite. Dhū 'l Nūn (ob. 245 A.H.) is said to have introduced the doctrine of ecstasies (احوال) and mystical stages (مقامات), and Sirrī Saqaṭī (ob. 253 A.H.) that of unification (تَوْحِيد). According to Jāmī (*Nafahātu 'l Uns*, p. 36, ll. 2—6): 'Dhū 'l Nūn is the head of this sect; they all are derived from, and connected with, him'. There were eminent spiritualists before him, but he was the first to interpret symbolic expressions (اشارات با عبارت آورد) and to discourse on Sūfism. Junaid (ob. 297 A.H.) systematised and developed this knowledge, and composed writings on the subject. Shibli (ob. 334 A.H.) carried it to the pulpit and proclaimed it openly.' In 309 A.H. Mansūr Hallāj was executed for asserting his identity with God<sup>2</sup>. But the word had been spoken. Henceforth Sūfism is frankly pantheistic. The terms زهد and تَصَوُّف have now scarce anything in common; the عابد is succeeded by the عارف. There survives, indeed, a small group of moderates who, in

<sup>1</sup> Qazwīnī (*Kosmographie*, Ed. Wüstenfeld, Part II. p. 241, under وهو الَّذِي وَضَعَ) says of Abū Sa'īd ibn Abī 'l Khair: طَرِيقَةُ التَّصَوُّفِ وَإِدَابُ الصُّوفِيَّةِ كُلُّهَا مَنْسُوبَةٌ إِلَيْهِ وَكَذَا الْإِنْقِطَاعُ عَنِ الدُّنْيَا. As Abū Sa'īd lived to 440 A.H., these statements cannot be accepted without reserve.

<sup>2</sup> See xvii. 1, note.

outward conformity with Islām, are none the less effectually undermining its foundations. The main body, grasping at a glorious phantom, follow their principles to the logical issue. For these free-thinkers Islām, however they might lean upon it, was a broken reed. Scorning the barren virtues of the cloister, 'the base degrees by which they did ascend,' admitting no guidance but the pole-star of divine illumination, they press in wild career to the very brink of madness. As citizens they are undeniably a grave scandal and a useless burden to the state; they sap the national prosperity<sup>1</sup> and demoralise the national character; but if a country's literature is rightly reckoned among its noblest heirlooms, the debt which Persia owes to the Šūfīs may balance, and perhaps overpay, these injuries.

Šūfiism, then, is no exotic growth, but shoots up like a tender plant in the desert. It is a child of the soil, called into being by the deeper and truer religious spirit which the dry monotheism and stubborn dogmas of the Kor'ān had stifled. We have seen how in the 3rd century it began to take a wider range. The rapid expansion of the Mohammedan empire brought about a corresponding diffusion of culture. Greek philosophy was introduced<sup>2</sup>; Aristotle, coloured by Alexandrian commentators, appeared in Arabic. Šūfiism, moreover, had its organised mendicants, who travelled to every part of the eastern world. Often these wanderers were men of active and ingenious minds. They gathered much besides their daily alms:

<sup>1</sup> 'For when a man bids adieu to the world, the king's money is cut off' (*Nafahātu 'l Uns*, p. 399, l. 17).

<sup>2</sup> See Wenrich, *De auctorum Graecorum versionibus et commentariis Syriacis, Arabicis, Armeniacis, Persicisque Commentatio*, Lipsiae, 1842.



their mysterious lore would be eagerly communicated and in due course would swell the public stock of unrecorded tradition. In this way Zoroastrian, Buddhistic, Christian, and other elements may have gained entrance. Probably the Shi'ite sects, e.g. the Ismā'ilis, with their fantastic notions of a hidden Imām, their theories of incarnation and emanation, and their abuse of allegory, contributed something in return for what they borrowed. Sūfism, pure in its origin, became eclectic ere reaching its prime.

§ 7. Our data are not yet sufficient to let us trace with certainty the derivation of Sūfī doctrine. Such an attempt would in any case be accompanied by almost insuperable difficulties. The identity of two beliefs does not prove that one is generated by the other: they may be results of a like cause. Even where connexion<sup>1</sup> is assured, it may be impossible to show which is the ancestor and which the descendant. Moreover, since all manifestations of the mystical spirit are fundamentally the same, in so far as each is not modified by its peculiar environment and by the positive religion to which it clings for support, we shall not be astonished to encounter in remote lands and different ages of the world 'one set of principles variously combined.' I propose to illustrate this parallelism with regard to the chief doctrines of Jalālu 'ddīn and Plotinus. Although the name of Plotinus was unknown in the East<sup>1</sup>, his philosophy, made popular by his immediate successors and reflected in Aristotelian commentaries, had considerable influence upon the kindred oriental system. The idea of emanation, or rather the particular form of it

<sup>1</sup> See Renan, *Averroës et l'Averroïsme*, p. 71, note 1.

exhibited in Ṣūfism, proceeded, if we are not mistaken, from the Neoplatonic mint. Ṣūfī metaphysics—naturally the product of mature speculation—are cast throughout in the mould which Alexandria aptly contrived to satisfy at once the despairing credulity and devotional enthusiasm of the time. This resemblance, extending also to practical ethics, would be still more striking, were it not disguised by a total contrast of expression. What Plotinus states tersely and baldly Jalālu 'ddīn throws into an obscure allegory: he 'implies things,' but seldom utters them. It has already been remarked that Jalālu 'ddīn approaches his subject on the moral side, and while he makes no pretence to logical and coherent exposition, in his brief metaphysical flights he is so vague, fanciful, and allusive, that the depth of his acquaintance with Greek and Arabian philosophy cannot be definitely fixed. Nevertheless, if we fairly interpret these oracular deliverances in the light afforded by Ṣūfī authors and commentators, the following sketch of Neoplatonism will be found to contain little or nothing that Jalālu 'ddīn has not presented, after his own fashion, to readers of the Maṣnavī and Dīvān<sup>1</sup>.

The aim of Plotinus is to achieve perfect union with God. Assuming the reality of a supernatural over against

<sup>1</sup> It is stated in the *Dabistān* (Vol. III. p. 281) that the belief of the pure Ṣūfīs is the same as that of the Platonists (الإِشْرَاقِيُّونَ). In this connexion the words of Tholuck, referring to Ṣūfism and the Cabbala, deserve to be quoted: *Mirabilis profecto utriusque dogmatis concentus; nec tamen vel in hac quanta cogitari potest maxima opinionum similitudine nos ii sumus, qui statim de nexu historico cogitemus. Malumus vel hanc tantam sententiarum concordiam Orientali dare ingenio poeticaeque indoli (Sufismus, p. 164).*

the material world, he has to show (a) the relation existing between them, (b) the means whereby he may ascend.

(a) 'The one watchword in the new Platonic philosophy is *continuity*<sup>1</sup>. There shall be no impassable gulf dividing God from Man, spirit from matter : they shall be the first and last links of a single chain.

Thus we have, according to Plotinus,

(1) Absolute Unity (τὸ ἓν)<sup>2</sup>, the ground of all being, the highest Thought, the highest Good, the highest Beauty. Nay, it is something above all these. It is inconceivable, and therefore ineffable ; it can only be expressed by negation<sup>3</sup>.

(2) Universal Mind (νοῦς)<sup>4</sup>, the eldest offspring of the One, which it eternally contemplates. It is inferior to the One, for thought involves duality. It is the home of the Ideas<sup>5</sup> and the true archetype of the phenomenal world<sup>6</sup>.

(3) Universal Soul (ψυχὴ)<sup>7</sup>, begotten by νοῦς and connecting it with the world of sense. She has thus a

<sup>1</sup> Bussell, *The School of Plato*, p. 327.

<sup>2</sup> The Sūfī **قَدَم**. Jalālu 'ddīn has no special term to denote the highest hypostasis. His favourite metaphors, referring to Absolute Being, are Sea, Light, Love, Wine, Beauty, and Truth.

<sup>3</sup> Cf. xxxi. ١ — ٦ ; Whinfield's *Masnawī*, pp. 5, 31, 263.

<sup>4</sup> **عَقْلِ كُلِّ** (ix. ٥, note). Jalālu 'ddīn also calls it the First Soul (Whinfield's *Masnawī*, p. 148).

<sup>5</sup> **اعیانِ علمیه**. The same Ideas manifested in the phenomenal world are called **اعیانِ ثابته**.

<sup>6</sup> Whinfield's *Masnawī*, p. 214 ; *Sufismus*, p. 219.

<sup>7</sup> **جانِ كُلِّ** or **نفسِ كُلِّ**.

double nature. As the heavenly Aphrodite<sup>1</sup>, she receives the overflowing radiance of νοῦς, which, as an earthly goddess, she communicates to the region below.

This region is the material world. Matter (ὑλη) is absence of Form (εἶδος)<sup>2</sup>, mere defect and privation (στέρησις)<sup>3</sup>. Nothing in itself, it is yet the mirror of all things<sup>4</sup>. It is also Evil, being utterly devoid of the Good (ἔλλειψις τοῦ ἀγαθοῦ)<sup>5</sup>.

But why, we may ask, should plurality issue from the inmost seclusion of the One? Plotinus answers that every perfect being desires to create another<sup>6</sup>. The One remains, indeed, unmoved and undiminished: its substance suffers no change, but its redundant energy streams over (οἶον

<sup>1</sup> Zuhra (v. 7, note).

<sup>2</sup> صورت, which is the manifestation of soul. See xxv. 13 (first misrā') and note.

<sup>3</sup> عدم. Tholuck (*Ssufismus*, p. 184) distinguishes عدم from τὸ μὴ εἶναι, but his reasons appear to me inadequate.

<sup>4</sup> iv. 3, note; Whinfield's *Maṣnavi*, p. 48. The full significance of this figure is discussed by Zeller, iii.<sup>2</sup>, p. 494 seq.

<sup>5</sup> The views of Plotinus concerning Evil coincide to an amazing degree with those expressed by Jalālu 'ddīn. Cf. Whinfield's *Maṣnavi*, p. xx seq., Zeller, iii.<sup>2</sup>, p. 502 seqq.

<sup>6</sup> The Sūfīs, like the Neoplatonists, invoke a *deus ex machina*, in the shape of metaphor, to solve the mystery of creation (cf. notes on iv. 6, xxiii. 5; Browne, *The New History of the Bāb*, p. 328; *Gulshani Rāz*, 134 seqq.; *Ssufismus*, p. 158 seqq.; *Dabistān*, Vol. iii. p. 226). Zeller's remark (iii.<sup>2</sup>, p. 443) is very much to the point: Dieses Bedürfnis des bildlichen Ausdrucks weist immer auf eine Unklarheit des Gedankens, es zeigt dass der Sprechende seine Idee eben nur in und an dem Bilde, daher mehr oder weniger unbestimmt ergriffen hat, und, diess wird in neun Fällen unter zehn darin seinen Grund haben, dass die Unbestimmtheit das einzige Mittel ist, einen Widerspruch zu verdecken.

ὑπερρύη). He compares this process to the sap coursing through a tree, or to 'the sunbeams which illumine the atmosphere'. Thus all things partake of God in proportion as they approximate to the divine centre; all strive upward to that Unity without which they would not exist<sup>2</sup>, and of this strife the Universe is born<sup>3</sup>.

(b) The soul in her primeval state belongs to the World-Soul<sup>4</sup>. Going forth from Eternity and passing the frontiers of the Intelligible, she enters the realm of Matter, not by an act of will, but in obedience to an instinctive necessity<sup>5</sup>. As embodied she is a part of Nature, as

خورشیدِ رخت جو کشت پیدا

ذراتِ دو کون شد هُویدا

مهرِ رُخ تو چو سایه افکند

ز آن سایه بدید کُشت اشیا (T. 113. 8<sup>a</sup>).

Cf. ix. ۲۰, note; *Saʿfismus*, pp. 167, 168.

<sup>2</sup> Cf. notes on xviii. ۶, xx. ۱; Appendix I. (E).

<sup>3</sup> Accordingly, the phenomenal world is a dream of the soul, a subjective entity (امرِ اعتباری). Cf. T. 25. 13:

اسمان شُردِ عشق می‌کردد

بهرِ عشق است کُنبدِ دَوّار

<sup>4</sup> xvii. ۱, note.

<sup>5</sup> ἀρχὴ μὲν οὖν αὐταῖς τοῦ κακοῦ ἡ τόλμα καὶ ἡ γένεσις καὶ ἡ πρώτη ἐτερότης καὶ τὸ βουλευθῆναι δὲ ἑαυτῶν εἶναι (*Enneades*, v. 1. 1). The soul, like Narcissus, made of herself an idol and desired to embrace it (cf. 'Attār's fable of the fox, *Saʿfismus*, p. 119). Egoism no less than Fate is the cause of her fall. Plotinus agrees with Jalālu 'ddīn that Man has freewill, though his freedom is subordinate to eternal law. In so far as he yields to the sensual he is not free: his freedom

spiritual she still firmly plants her foot in the ideal world<sup>1</sup>. She is fallen, but not irretrievably: 'the ancient track' lies open, if she will tread it. Return (ἐπιστροφή) sums up the whole duty of Man.

As the imperfection of the soul is due to nothing except the contaminating influence of the body, it follows that she again becomes perfect when this tie is dissolved. By purifying herself from lusts, passions, and worldly imaginations, from whatever is alien to the divine element, she wins back the Paradise that she had lost awhile. Yet even the sensible may serve as a bridge to the spiritual, and love of earthly beauty kindle a holier flame<sup>2</sup>, for what is love but a yearning to the Good and Fair?<sup>3</sup> The soul travels homeward by a series of ascending stages, which correspond to those of descent<sup>4</sup>. In the last stage she rises beyond reason and knowledge to a state of unconscious rapture

consists in following reason instead of passion. He sins under compulsion, but surrender to this compulsion is the original sin. Cf. notes on xi. 8, xiii. 3; Whinfield's *Maṣnavī*, p. xxi.

<sup>1</sup> Cf. Add. Notes on xxii. 7.

<sup>2</sup> xxxiv. 9, note; Add. Notes, *ibid*.

<sup>3</sup> Whinfield's *Maṣnavī*, p. 1, note. Mr Whinfield asserts the identity of عشق with the ἀγάπη of the New Testament. We know how the Christians of Syria 'loved one another'; if the Ṣūfīs borrowed from them, it was '*lucus a non lucendo*.' The fact that Rābi'a (see above, § 6) passed her life at Jerusalem may seem to favour the conjecture. But, after all, is it likely that a feeling so spontaneous and universal was either imitated or imported? Was the Kor'ānic idea of Allah too mild and tender to provoke rebellion? Mr Whinfield, as I think, greatly exaggerates the debt of Ṣūfism to Christianity.

<sup>4</sup> Cf. *Gulshani Rāz*, 316. For the Ṣūfī stages (مقامات) see Ethé, *Morgenländische Studien*, p. 99 seqq.

(ἐκστασις)<sup>1</sup>, where seer and Seen are no more distinct, seeker is one with Sought, lover with Beloved. Putting off her humanity, she 'assumes the god<sup>2</sup>.'

§ 8. Before considering the general character of Jalāl's lyric poetry, what traces can we discover, either in his writings or in the biographies and traditions concerning him, of any external influences that may have helped to form his style?

(1) When Jalāl was passing through Nishāpūr on the way from Balkh, he met Farīdu 'ddīn 'Aṭṭār, who gave him the *Asrār-nāma*<sup>3</sup>.

(2) He was well acquainted with the poems of Sanā'ī<sup>4</sup>, to whom he pays a tribute in one of his odes (xxii. in this selection).

(3) His meeting with Sa'dī is mentioned by Aflākī (Redhouse, *Maṣnavī*, p. 29) and Rizā Kulī (T. 4. 13<sup>a</sup>).

(4) Nizāmī is referred to (x. 10., in this selection).

(5) We find what seem to be echoes of 'Omar Khayyām<sup>5</sup>.

<sup>1</sup> فنا or حال (l. 4, note).

<sup>2</sup> παυσάμενος δὲ τοῦ ἄνθρωπος εἶναι μετεωροπολεῖ καὶ πάντα τὸν κόσμον διοικεῖ· γενόμενος γὰρ τοῦ ὅλου τὸ ὅλον ποιεῖ (*Ephreudes*, v. 8. 7). Cf. Appendix I. (A).

<sup>3</sup> See above, § 2.

<sup>4</sup> Jalāl is reported to have said, 'The Word of God (Kor'ān) is but milk of which the Ilāhī-nāma is the cream and the butter' (Aflākī in Redhouse's *Maṣnavī*, p. 65). The Ilāhī-nāma is another name for the Ḥadiqa. Cf. *Maṣnavī* (Teherān Ed. 1307 A.H.), p. 391, l. 27, with gloss ad loc. Jāmī mentions the Ilāhī-nāma and Mantiqu 'ṭṭair together (*Nafahātu 'l Uns*, p. 540, last line).

<sup>5</sup> These perhaps are only coincidences. The mīsrā'

نی مستِ شرابیم و کبابیم و ربابیم (T. 265. 11<sup>a</sup>)

Compare

آن چیز که دارد او او داند و او داند. (T. 161. 2<sup>a</sup>)

with

او داند او داند او داند او (Quatrain 401)

and

چون فاخته او پیران فریاد کُنان کو هُو (T. 289. 8)

with

دیدیم که بر کُنْشُرداش فاخته  
آواز همیداد که کو کو کو کو

(Quatrain 392).

We shall be safe in asserting that none of the last three made a deep impression on his mind. Sa'dī with his practical morality, his heart-felt piety, and half-hearted mysticism, could never have appealed to a sensitive God-intoxicated nature like Jalāl's. The distinction comes out plainly enough in their writings. 'The ghazals of Sa'dī,' says the Tabriz editor (T. 3. 11<sup>a</sup>), 'are extremely elegant and exceedingly beautiful, but the thoughts will prove to be mostly profane (مجاز)<sup>1</sup> and the diction full of amatory conceits (نازو نیاز): no revelation of the Truth or explanation of the mystic Path will be found there: the discerning critic and intelligent reader knows that in the utterances of Janābi Maulavī Ma'navī 'tis another story.'

Nor can he have been attracted by the extant com-

در مجلس احرار سه چیز است و دگر نه  
و آن هر سه کبابست و ربابست و شرابست

(Minuchihri, Ed. Kazimirski, p. 14).

<sup>1</sup> For this word see XIII. ۵, note.



positions of Nizāmī except, possibly, the *Makhzanu 'l Asrār*, while 'Omar Khayyām's negation and instability were even less calculated to lay hold of him.

With 'Aṭṭār and Sanā'ī, on the contrary, he was in full accord. We may conjecture that the first impulse in his mind towards Ṣūfism arose from the perusal of their celebrated poems, the *Mantiqu 'ṭṭair* and the *Ḥudīqa*. They were always his leaders, the soul and eyes of 'Taṣawwuf:

عطار روح بود و سنائی دو چشمِ او  
'ما از پی سنائی و عطار آمدیم

We have seen that Ṣūfiistic theosophy is the fountain-head of Jalāl's inspiration. From this the *Masnavi* and *Divān* descend by separate channels. The one is a majestic river, calm and deep, meandering through many a rich and varied landscape to the immeasurable ocean; the other a foaming torrent that leaps and plunges in the ethereal solitude of the hills. It may be doubted whether the vast reputation of the *Masnavi* has not injured the poet's fame. He has even been denied a place in 'the notable succession of Oriental singers about whom the world is willing to hear<sup>2</sup>.' And perhaps this estimate is not altogether surprising. Had Wordsworth never written anything besides the *Excursion*, he would still be read by Wordsworthians and neglected by his countrymen. The *Masnavi* contains a wealth of delightful poetry. But its readers must pick

<sup>1</sup> The poem from which this beyt is quoted does not occur in the Tabriz or Lakhnau editions of the *Divān*.

<sup>2</sup> *Quarterly Review*, January, 1892, p. 34.

their way through apologues, dialogues, interpretations of Kôr'anic texts, metaphysical subtleties and moral exhortations, ere all at once they chance upon a passage of pure and exquisite song.

Now in the Divān we have the poet with his singing-robes about him. Thus equipped he can hardly fail to be recognised.

That his odes should exhibit a certain monotony of ideas is inevitable. To the mystic all apparent difference is the evidence and manifestation of an underlying unity, or rather it *is* unity :

What was that mass of waters? Nought but the  
wave.

What was that wave? Nought but the Sea<sup>1</sup>.

For him the world is non-existent, and he will not study the unreal; like the compass he circles ever round a point, on which his thoughts, actions, and very being depend: he cannot stray from his course any more than a star can leave its orbit. Hence all mystical writings are the record of one spiritual experience and are pervaded by a single overpowering emotion. The language of all mystics is the same. How often do Law, Emerson, and Shelley remind us of the Maṣnavī! Juan de la Cruz has indited lyrics which it would be easy to mistake for translations from the Dīvān.

To continue our criticism, the marks of haste and occasional roughnesses, that cannot escape any one accustomed

1 آن لَجّه چه بود عَيْنِ آن مَوْج  
آن مَوْج چه بود عَيْنِ دریا (Γ. 113. 12<sup>a</sup>).

to the elaborate technique of Hāfiz and Jāmī, are doubtless due to the circumstances in which the Dīvān was composed. 'For the most part,' says Rīzā Kūlī (T. 3. 1), 'they are poems inspired in divers states of reason and love and ecstasy and intoxication and effacement and mystic dance.' Consequently they will not be to all classes dear nor acceptable to every ear, as a famous one hath said, "We are known by those of our own kind, but other men deny us." According to Daulat Shāh, 'There was a pillar in the Maulavī's house, and when he was drowned in the ocean of love he used to take hold of that pillar and set himself turning round it. Meanwhile he versified and dictated and people wrote down the verses.'

Again, we have certain words and phrases run to death, as the saying goes. To some extent this fault is common to all Persian poetry. They did not cultivate 'the art to blot' at Shīrāz and Bokhārā, whose laureate, Rūdagī, is credited with nearly three million lines. Naturally an improvisateur, pouring forth his thoughts as fast as they come to his lips and wrought by sphere-music to a pitch of transport where all conscious sense of polish and style has long ago been annihilated—naturally such a one will offend in this point more conspicuously than self-contained and soberer spirits.

The beauty and purity of his diction need not be illustrated at length. I will quote one passage in his noblest manner:

این خواجه را در کوی ما در گل فرو رفته است پا  
 با تو بگویم حال او بر خوان إذا جاء القضا

جَبَّاروار و زفت او دامن کشان میرفت او  
 تسخر کُنان بر عاشقان بازیچه دید عشقرا  
 ای خواجه سرمستک شُدی بر عاشقان خُنَبک زدی  
 مستِ خُداوندِ خُودی کُشتی کُرفتِی با خُدا  
 بس مُرغ پَران در هوا از 'دامها فرد و جدا  
 میآید از چرخ قضا بر سینه اش تیرِ بلا  
 (T. 15. 1).

Hard by a master dwells, his feet in mire  
 Deep-sunken ; of his state I prophesy.  
 Recite the boding verse, "*When doom shall fall*."

'Tyrannous he and mighty, and oft he swept  
 Along in proud magnificence to mock  
 At lovers, love he deemed an idle play.

Lo, a besotted fool like thee to scorn  
 The votaries of love ! God's wine has drowned  
 Thy wits and bidden thee wrestle with thy Lord.

As when a bird his airy flight resumes  
 Exultingly, nor dreads the distant lure :  
 Fate to his bosom speeds the shaft of woe.

The style throughout is simple and unaffected. Passages like the following, which recalls the decadent euphuism of

<sup>1</sup> V. بامها (Γ).

<sup>2</sup> These words are not found in the Kor'ān. Possibly there is an allusion to LXIII. 11: 'And God will by no means grant further respite to a soul, when its time shall come' (إِذَا جَاءَ أَجَلُهَا).

the *Anvārī Suhailī et hoc genus omne*, are comparatively rare :

بیجا شو و در وحدت در عین بقا جا کن

هر سر که دوئی دارد در گردن ترسا کن

اندر قفس هستی این طوطی قدسی را

ز آن پیش که بر پرد شکرانه شکرخا کن

چون مست ابد گشتی شمشیر ازل بستان

هندویک هستی را ترکانه تو یغما کن

(T. 280. 2<sup>a</sup>).

Go forth from Place, and settle in Unity, in absolute  
Everlastingness ;

Plant every head that is dual on the Christian's  
neck.

To this holy parrot in the cage of existence

Thankfully give sugar to peck, ere it soars aloft.

When thou art grown drunk with eternity future,  
take the sword of eternity past ;

Plunder, like a Turk, the wretched Hindoo, Life.

A glance at these impassioned hymns will inform the reader that the weapon of allegory is seldom out of the poet's hand. But Jalālu 'ddīn does not balance literal and spiritual meanings so equally as to leave the choice uncertain. His words will always bear the profoundest interpretation. He is no juggler with mysteries. Although his metaphors are drawn from every field of Nature and Art, neither Art nor Nature is the subject which they adorn.

می و ساقی چه باشد نیست جز حق  
 خدا داند که این عشق از چه بابست  
 (T. 143. 10<sup>a</sup>).

God is the Sākī and the Wine:  
 He knows what manner of Love is mine.

While these figures are sometimes to our taste grotesque and inappropriate in a 'Buch der Lieder,' they more often display a daring and felicitous originality.

اگر زمین بسراسر بروید از توبه  
 بیک دم آن همه را عشق بدرود چو گیا  
 از آنکه توبه<sup>۱</sup> هجور است<sup>۲</sup> و بند نپذیرد  
 غلّو موج چو کُھسار<sup>۳</sup> و غرّش دریا  
 (T. 9. 11).

Tho' Penitence spring up and grow apace,  
 Love will uproot it in a moment's space.  
 Let vows bind all, ye cannot bind the free  
 And mountain-surgings thunder of the Sea.

شراب لطف خداوند را کرانی نی  
 و کر کرانش نماید قصور جام بود  
 (T. 161. 8).

'The wine of God's grace hath no brim:  
 If it appear to have a brim, 'tis the fault of the cup.

<sup>۱</sup> " (T). حور (C<sup>2</sup>). ز بندست. هجور is the act of binding a camel with the rope called هجار. Cf. xxxvii. ۱۳ (note on عقيله).

<sup>۲</sup> om. (T).

<sup>۳</sup> om. (T). غره (T). غرّش (C<sup>2</sup>).

این همه کاسه زرین زهرِ خوانِ فلک

بهر آنست که یکروز صلائی برسد

(T. 192. 12).

All these 'patines of bright gold' on the table of heaven ;  
Are in order that one day we may be bidden to the feast.

برف بدم گداختم تا که زمین مرا بخورد

تا همه دودِ دل شدم تا سوي آسمان شدم

(T. 236. 2<sup>a</sup>).

I was snow and melted away, so that the earth drank  
me up,

Till I became one mist of soul and mounted to the sky.

Jalālu 'ddīn is especially partial to metaphors of light and sound. 'The conception of God as a radiant Sun', whose shadow is the world, recurs continually with reference to Shamsi Tabrīz. Love is a fierce-sparkling fire (آتشِ عظیم‌شرار), the lover

Shineth among his fellows as in heaven

The brilliant moon among the host of stars<sup>2</sup>.

The soul is a flashing mirror, wherein God reveals his beauty ; in the hour of separation it becomes a glowing furnace. Now it is a falcon summoned by the fowler's whistle to perch again upon his wrist<sup>3</sup>, now a lonely dove

<sup>1</sup> This may have come from Magianism. See Von Kremer, *Geschichte der herrschenden Ideen des Islams*, p. 95.

<sup>2</sup> میان صد کس عاشق چنان بدید آید

که بر فلک مه تابان میانِ کوكبها

<sup>3</sup> .xvi. ۳, note.

(T. 118. 13).

that seeks her mate and ceases not to moan<sup>1</sup>. The poet likens it also to a lute thrilling at the lightest touch of the musician<sup>2</sup>, or to a voice that echoes on the hillside<sup>3</sup>. To Nature he never appeals in vain<sup>4</sup>. The stork's cry bids him think on God, 'to whom is the kingdom and the glory<sup>5</sup>'; in autumn the pale vine-leaves mourn the loss of his Beloved<sup>6</sup>.

To conclude this somewhat desultory review, let me state briefly the merits and defects of the *Dīvān*.

<sup>1</sup> Cf.

ای مُطَرِبِ خُوسَقَا قَا تُو قِی قِی و مَن قُو قُو  
تُو دَق دَق و مَن حَق حَق تُو هِی هِی و مَن هُو هُو  
ای شَاخِ دِرَخْتِ کُلِ ای نَاطِقِ اَمْرِ قُل  
تُو کِبْکِ صِفَتِ بُو بُو مَن فَاخْتِه سَا نِ کُو کُو  
(T. 296. 8).

The first couplet is an orchestra in itself.

<sup>2</sup> xvi. ۲۲, note.

اَصْلِ نِدا از دِل بُودِ دِر کُوهِ تَن اُفتَد صِدا  
خاموشِ رُو دِر اَصْلِ کُنِ ای دِر صِدا اَوِیخْتِه  
(T. 57. 10<sup>a</sup>).

<sup>4</sup> Nature's sympathy with the mystic is finely expressed by Sa'di (*Būstān*, p. 221, l. 289 seqq.).

عَارِفِ مُرْغَانُست لَکَلِکِ لَکَلِکِشِ دَانِی کِه چ  
مُلْکِ لَکِ وَّالْأَمْرِ لَکِ وَّالْحَمْدُ لَکِ یَا مُسْتَعَانُ  
(T. 54. 5).  
رَفْتِمِ هِنکَامِ خِزَانِ سَوِی رِزَانِ دِستِ کُزَانِ  
نُوحِه کُشِرِ هِجَرِ تُو شُدِ هِر وَرَقِ زَرْدِ مِرَا  
(T. 127. 8).



Jalālu 'ddīn lacks the colour and perfume of Hāfiz, who is by turns grave and gay, blasphemous and devout, serious and ironic; his music is rich and full, but for the most part he plays on one string; he has no sense of humour; his allegory is often grotesque and his execution careless.

In sublimity of thought and grandeur of expression he challenges the greatest masters of song; time after time he strikes a lofty note without effort; the clearness of his vision gives a wonderful exaltation to his verse, which beats against the sky; his odes throb with passion and rapture-enkindling power<sup>1</sup>; his diction is choice and unartificial; at intervals we meet with some splendidly imaginative figure,

‘A bracelet of bright hair about the bone.’

As a mystic, he was too much in earnest to care for, even if he observed, the incongruities which draw upon him the censure of fastidious critics. As a poet, he sought to invest the Sūfī doctrine with every charm that his genius could inspire. The traces of this conflict are not wholly obliterated. *Apparet adhuc vetus inde cicatrix*. But in higher moments the opposing characters are swept away and overwhelmed in a flood of celestial harmony, for of Jalālu 'ddīn as of Shelley it may be truly said: ‘This is not poetry borrowing the forms of pantheistic speculation, but pantheism assuming to itself the faith and passion which transmutes speculative thought into religion<sup>2</sup>.’

<sup>1</sup> چون غزلیات مولانا در عجم نظمى وجدانگیز

عشق‌آمیز ندیده ام (T. 3. 14).

J. A. Symonds, *Essays*, Vol. II. p. 120.

§ 9. There are three editions of the Dīvān.

(1) Tabrīz Ed. (T), published in 1280 A.H., 378 pp., divided as follows: Preface, 2—5; first Dīvān, entitled **دیوان شمس الحقایق من مصنفات جناب مولوی معنوی**, 6—110; second Dīvān, with the heading **هذا کتاب الغزلیات مولانا قدسی سره**, 112—361; rubā'is, 361—376; note by the editor, 376—378.

This edition does not pretend to completeness<sup>1</sup>. It contains about 9000 beyts, exclusive of rubā'is, and the text is remarkably good. The editor, Rīzā Kulī Khān, with the *nom de plume* Hidāyat, is an authority on Persian history and literature. He wrote a supplement to Mīr-khwān's *Rauzatū 'ṣṣafā*, bringing it down to his own time (see Browne, *Episode of the Bāb*, Vol. II. p. 188).

(2) Lakhnau Ed. (Lakh.), published in 1295 A.H., 378 pp., containing over 12,000 beyts. Like most Persian texts printed in India, it is disfigured by numerous errors, while the readings are often inferior. Its value depends on the large quantity of new matter which it embodies.

(3) Rosenzweig's *Auswahl* (R)<sup>2</sup>, published at Vienna

<sup>1</sup> 'Although this Dīvān contains many thousands of agreeable verses and much excellent poetry, yet the whole of it is not suited to the taste of an audience. Perceiving, however, that a number of the sincere and candid (جمعی از ارباب وفا و اصحاب صفا) were very eager to have it printed, I resolved to prepare a selection of the qaṣīda-like love-poems, the tarjī's sweeter than sugar, the delightful ghazals, and the priceless quatrains included in the Dīvān' (T. 4. 26<sup>a</sup> seqq.).

<sup>2</sup> The full title is: *Auswahl aus den Diwanen des grössten mystischen Dichters Persiens, Mewlana Dschelaleddin Rumi, aus dem Persischen mit beigelegtem Original-Texte und erläuternden Anmerkungen von Vincenz v. Rosenzweig.*

in 1838, 236 pp. The selected poems are 75 in number. The author commands a flow of easy and musical verse : it is his highest praise that we are occasionally reminded of Rückert. On the other hand his scholarship is far from exact and his knowledge of Persian prosody quite inadequate. E.g. on p. 88 (beyts 6—7) we read :

انرا که دستِ او ببوسید  
 بوقتِ مرگِ شیر شد دهانش  
 ز رویش شکر گویم باز خویش  
 که کفوِ او نمیبیند جهانش

which is thus rendered :

Glückselig Jene die die Hand ihm küssen !  
 Ihr Mund träuft Milch, ruft einst der 'Tod sie ab.  
 Ich spreche zuckersüß von seinen Wangen,  
 Ihm Gleiches wird die Welt wohl nimmer seh'n.

In the second line the metre requires شیرین for شیر, and in the third شکر, not شکر, as Rosenzweig has translated it. باز خویش is nonsense. What Jalālu 'ddīn wrote was :

ز رویش شکر گویم یا ز خویش

Shall I give thanks for his countenance or for his nature ?

Blunders of this kind are too frequent. The 'elucidating remarks' do not invite serious criticism : they fill five pages and seem designed to spare the reader the trouble of using his dictionary. Apart from the literary merit of the translation, we cannot speak favourably of the work as a whole, though perhaps it fairly represents the level reached by oriental learning in Europe sixty years ago.

The renderings by Von Hammer in his *Schöne Redekünste Persiens* (pp. 173—195) are superior to Rosenzweig's in point of accuracy, but 'they are so deficient in poetical feeling and beauty of form, that the reader is repelled rather than attracted<sup>1</sup>.' Of the seventy pieces which he has translated only four occur in the present anthology<sup>2</sup>.

I have consulted the following manuscripts :

(L) A MS. in the Leyden University Library, dated 851 A.H. and described in the *Catalogue of Oriental Manuscripts*, Vol. II. p. 110. It contains the *Maṣnavī* as well as the *Dīvān*.

(V) A MS. in the Hofbibliothek at Vienna, dated 4th Muḥarram, 845 A.H., and described in Flügel's *Handschriften der Wiener Hofbibliothek*, Vol. I. p. 522.

(B) A MS. in the British Museum (Or. 2866), dated 1st Jumādā 'l Ākhir, 774 A.H., and described in Rieu's *Supplement to the Persian Catalogue*, p. 163.

(B<sup>2</sup>) A MS. in the British Museum (Add. 16,779), apparently of the 16th century. It is described in Rieu's *Persian Catalogue*, p. 825.

(B<sup>3</sup>) A MS. in the British Museum (Or. 289), dated Dhū'l Qa'da, 824 A.H., and described in Rieu's *Persian Catalogue*, p. 593. This MS. contains ghazals from ج to ع only.

(C) A MS. in the possession of Professor E. B. Cowell, 523 pp., written partly in good Nasta'liq and partly in a very illegible modern hand.

(C<sup>2</sup>) A MS. belonging to Prof. Cowell, written in clear Nasta'liq, apparently in the 17th century. It consists of about 330 pp. The ghazals from ج to ه are wanting.

There is no *textus receptus* of the *Dīvān*. The MSS. differ not only in the number and order of the beyts in

<sup>1</sup> Ethé, *Morgenländische Studien*, p. 111.

<sup>2</sup> VIII., XVII., XXXI., XLII.

each ghazal, but in the number and order of the ghazals themselves. Three of the finest poems in this selection (xii. xvii. and xxxi.) occur in a single manuscript. We can hardly doubt that several spurious pieces are included. According to Riṣā Kulī (T. 4. 24<sup>a</sup> seq.) the Dīvān consists of about 50,000 beyts. Sprenger mentions a copy in the Moty Mahall at Lucknow, which contains ghazals, 1200 pp. of 34 beyts, tarjī'-bands, 46 pp., and about 4000 rubā'is (nearly 60,000 beyts in all)<sup>1</sup>.

Though I have collated the text of the selected poems in the various MSS., I have not exhibited the complete results of this collation, as it seemed undesirable to increase largely the bulk of a book already swollen beyond its original design. Moreover, little was to be gained by presenting to the reader a confused mass of discrepancies without any possibility of determining what the poet actually wrote. In preparing the text of each ghazal I have followed one MS., which is signified by the capital letter placed opposite the first line. All important deviations from this MS. are noted below, and a few trivial errors have been tacitly corrected. At the foot of each ghazal I give a list of the MSS. and editions in which it is found. Unfortunately, the references to L and V are somewhat defective, as a number of poems have been added to the text since I last had an opportunity of examining these valuable manuscripts. I have not, as a rule, resorted to B<sup>2</sup> except in difficult passages. Prof. Cowell's second MS. (C<sup>2</sup>) did not come into my hands until the greater portion of the book was in type.

A word as to the orthography. In the first place, there

<sup>1</sup> *Catalogue of Oudh Manuscripts*, p. 497.

are some inconsistencies of spelling mainly due to the plan, which I have adopted, of compiling a text from separate MSS. These are unimportant. Now and then I have abandoned the MSS. spelling for metrical reasons: e.g. my text gives **آئینه** (— — —), **آینه** (— — —), **معنای** (— — —)<sup>1</sup>, **معنی** (— — —), while the MSS. have **آینه** and **معنی** indifferently. As regards the vowel-points, which are very seldom marked in the MSS., my intention was to insert *kasra* and *damma* throughout, but *fatha* only in doubtful cases. This method, though not indefensible, is perhaps too liberal in a work addressed to those who have mastered more than the rudiments of Persian, and I do not regret that my practice has fallen short of the principle. Were I commencing anew, I should mark the *izāfat* and omit everything else. The pointing, **خود** (khvad) and **خوش** (khvash), is authorised by Salemann and Shukovski in their *Persische Grammatik*. A few words have been wrongly pointed, e.g. **کافر**, which ought to be written **کافر**, as is shown by its occurrence in rhyme. Most of these, I think, will be found in the list of Addenda and Corrigenda.

<sup>1</sup> I have represented MSS. **معنی** (— — —) by **معنی**, but **معنای** is in accordance with usage, and should be preferred.



## ADDENDA AND CORRIGENDA.

*This list does not include errors of translation which have been corrected in the Notes.*

- p. 2, l. 1. For **مخبون** read **مقصور**.
- p. 5, l. 2. For 'Adrā read 'Adhrā.
- p. 14, beyt ٦. For **سُلطان** read **سُلطان**.
- p. 22, beyt ٦. For **کافر** read **کافران**. **کافر** is required by the rhyme in T. 165. 1 (quoted in the note to xvi. ١٠), T. 35. 4<sup>a</sup>, etc.
- p. 24, beyt ٩. For **نُتجد** read **نُتجد**; also in xv. ٣.
- p. 24, beyt ١٣. For **معنی** read **معنای**.
- p. 24, beyt ١٤. For **مُجرّد** read **مُجرّد**.
- p. 26, beyt ٤. Cf. *Gulshani Rāz*, 450.
- p. 34, beyt ٩. For **قالب** read **قالب**; also in xxii. ٥, xxix. ١١.
- p. 38, l. 1. For **مخبون** read **مقصور**.
- p. 42, l. 1. For **مکفوف** read **مقصور**.
- p. 44, beyt ١٣. For **خوبی** read **خوبی**.
- p. 50, beyt ٤. For **بسوی** read **بسوی**.



p. 50, beyt v. For خزان read خزان; also in xx. v, XLVIII. ||.

p. 54, beyt ۳. For دعوی read دعوی.

p. 58, beyt ۵. For ترانست read ترانست.

p. 60, beyt ۱۶: در بیشه شیران. Cf. Yākūt's *Mushtarik* (Ed. Wüstenfeld), p. 77, l. 4: الثانی بیشة موضع بالبادية: من اوایل ارض الیمن تُنسب الیها الأسد لانها كثيرة الشعر وهی قرب السریر.

p. 64, beyt v. For نهنگم read نهنگم.

p. 76, beyt ۴. For تجلی read تجلی.

p. 80, beyt ۱: ولی مکش تو چو تیرش. Cf. the story of the Faqir and the hidden treasure, Whinfield's *Maṣnavī*, p. 298 seq.

p. 84 (at the foot). After Lakh. add T.

p. 92, beyt v. For وَالضَّحَى read وَالضَّحَى.

p. 94, l. 1. For مُجَتَّت read مُجَتَّت, and for مخبون read مخبون مقصور.

p. 98, beyt ۴: جہی. The grammars give only جہ as the Imperative of جستن, but if I have rightly explained رخنه جہ (xxxvi. ||), the form جہ must also be admitted, as in that passage the pointing with *kasra* is demanded by the rhyme.

p. 100, beyt ۱۴: بر لب خندق. On bridges as stands for beggars see Mayor's *Juvenal*, iv. 116, note, and on blind beggars, cf. *ibid.* 117, note.

p. 112 (at the foot). After BCL add T.

p. 140. In my critical notes to this ghazal (xxxvi.) I find that I have unaccountably<sup>3</sup> confused the MSS. B<sup>2</sup> and B<sup>3</sup>. The following corrections are necessary :

beyt ۲. Transpose B<sup>2</sup> and B<sup>3</sup>.

beyt ۳. For B<sup>3</sup> read B<sup>2</sup>.

beyt ۷. Delete B<sup>2</sup> after هر کوی and insert it after هر سوی.

beyt ۸. After آن کو read B<sup>2</sup> for B<sup>3</sup>.

beyt ۱۰. After در جا read B<sup>2</sup> for B<sup>3</sup>. After لرزان لزان read B<sup>3</sup> for B<sup>2</sup>.

beyt ۱۳. Add B<sup>2</sup> after دیک سیاه.

beyt ۱۴. After سوزائی read B<sup>2</sup> for B<sup>3</sup>.

beyt ۱۶. Delete B<sup>2</sup>B<sup>3</sup> after بر آسمان.

beyt ۱۷. Delete B<sup>3</sup> after بر آسمان.

p. 140, beyt ۲. For قطارها read قطارها.

p. 148, last line. After خشکی آوری delete B.

p. 156, beyt ۸. For عد read عد.

p. 180, beyt ۷ (note on عقیده). Cf. De Sacy's *Chrestomathie Arabe* (2nd ed.), Vol. I. p. 280, where he attributes to عقدة the meaning of gelée, suc épais.

p. 247 (second line from the foot). روحی refers properly to the spirit of Muḥammad, who is identified with عقل کُل (see ix. ۵, note).

p. 333, B (a), beyt ۲ : شخص عالم کبری. Possibly the poet means Universal Reason, 'which bears the same relation to the great world (العالم الكبير) and its realities as the spirit of Man to the body and its faculties' (Jurjānī, *Kitābu 'tta'rīfāt*, p. 39, under الانسان الكامل). Cf. *Ssufismus*, p. 277.



DĪVĀNI SHAMSI TABRĪZ.

•  
SELECTED POEMS.

Metre: [ ۛ-ۛ- | ۛۛ- | ۛ-ۛ- | ۛۛۛ ] مُجْتَثِ مُثَمِّنِ مَخْبُونِ

- L. ۱ اَکَرِ تُو عاشِقِ عشقی و عشقِ را جویا  
 بَکْشِ خنجرِ تیز و بَکْشِ کَلوِیِ حیا
- ۲ بَدانِ که سَدِّ عَظیمِ است در رَوشِ ناموس  
 حَدیثِ بی غَرَضِست این قبولِ کُنِ بَصفا
- ۳ هزارِ کُونه جُنونِ از چِه کرد آن مجنون  
 هزارِ شیدِ بر آورد آن کُزینِ شیدا
- ۴ کُهی قبا بدرید و کُهی بکوه دَوید  
 کُهی ز زهرِ چشید و کُهی کُزید فنا
- ۵ چو عنکبوتِ چنین صیدهایِ زفتِ کُرفت  
 به بینِ که تا چِه کُند دَامِ رَبِّیِ الْأَعْلٰی
- ۶ چو عشقِ چهره لیلیِ همی بدینِ ارزید  
 چگونهِ باشد اَسْرٰی بَعْبِدِه لَیْلًا

BCL Lakh. TV

(VT). حیا for هوا ۱

(LT). قباش درید ۴

(B). بدان همه ارزید ۶

## I.

If thou art Love's lover and seekest Love,  
 Take a keen poniard and cut the throat of bashfulness.  
 Know that reputation is a great hindrance in the path;  
 This saying is disinterested: receive it with pure mind.  
 Wherefore did that madman work madness in a thousand  
     forms,  
 That chosen wild one display a thousand wiles?  
 Now he rent robe, and now sped o'er mountain,  
 Now sipped poison, and now chose death.  
 Since the spider seized prey so large,  
 Behold what the snare of *My Lord the Supreme* will do!  
 Since the love of Laila's face had such value,  
 How will it be with "*He took His servant by night*"?

- ۷ ندیده تو دَواوینِ وِیسه و رامین  
 ۸ تو جامه گِرد گُنی تا ز آب تر نشود  
 ۹ هزار غوطه بُرا خورَدنیست در دریا  
 ۱۰ طریقی عشق همه پستی آمد و مستی  
 که سَیل پست رود گُی رود بسویِ علا  
 میانِ حلقهٔ عَشاق چون نِگین باشی  
 اگر تو حلقه بگوشِ نِگینی ای مولا  
 ۱۱ چنانکه حلقه بگوش است چرخ را این خاک  
 چنانکه حلقه بگوش است روح را اعضا  
 ۱۲ بیا بگو چه زیان کرد خاک ازین پیوند  
 چه لطفها که نکردست عقل با اجزا  
 ۱۳ دُهل بزیرِ کَلیمِ ای پسر شاید زد  
 عَلمِ بزن چو دَلیران میانهٔ صحرا  
 ۱۴ بگوشِ جان بِشَنو از غریوِ مُشتاقان  
 هزار غُلغله در جَوفِ کُنبد خضرا

مقامات (L). دَواوین الخ for حکایاتِ وَرقه و کَلشه ۷  
 (L). چون نِگین می باش ۱۰. (L). حکایات for  
 (T). نِگینی for گَمینی. (L). نِگین گُنی مولا  
 (BOT). جَوف for جَوّ. (L). عزیز مُشتاقان ۱۴

Hast thou not seen the dīvāns of Waisa and Rāmīn ?

Hast thou not read the tales of Wāmiq and 'Adrā ?

Thou gatherest up thy garment lest the water should wet it :

Needs must thou plunge a thousand times in the sea.

Love's way is all lowliness and drunkenness :

For the torrent runs down : how should it run upward ?

Thou wilt be as the bezel in the ring of lovers

If thou art the bezel's thrall, O master.

Even as this earth to the sky is thrall,

Even as the body to the spirit is thrall.

Come, say, what did the earth lose by this connexion ?

What kindnesses has not the reason done to the limbs ?

It behoves not, son, to beat a drum under a quilt ;

Plant, like brave men, thy banner in the midst of the desert.

Hark with the soul's ear to the sounds innumerable

In the hollow of the green dome, rising from lovers'

passionate cry.



- ۱۵ چو بر گُشاید بندِ قبا ز مستیِ عشق  
 تو های و هویِ فَلَکِ بین و حَیْرَتِ جَوْزَا  
 ۱۶ چه اِضطِرَابِ که بالا و زیر عالمِ راست  
 زِ عشقِ کُوست مُنَزّه ز زیر و از بالا  
 ۱۷ چو آفتاب بر آید کُجا بماند شب  
 رسید عَیْشِ عِنایت کُجا بماند عِنَا  
 ۱۸ خموش کردم ای جانِ جانِ جانِ تو بگو  
 که ذره ذره ز شوقِ رُخ تو شد گُویا

(BCT). جَوْزَا and فَلَکِ for حَوْرَا and مَلِک ۱۵

(B<sup>2</sup>), عَیْن (LT), عَیْش for جَیْش (L). نماید شب ۱۷  
 (CV).

When the strings of thy robe are loosed by the intoxi-  
 cation of love,

Behold heaven's triumph and Orion's bewilderment!

How the world, high and low, is troubled

By love, which is purified from high and low!

When the sun goes up, where stayeth night?

When the joy of bounty came, where lagged affliction?

I am silent. Speak thou, O soul of soul of soul,

From desire of whose face every atom grew articulate.

Metre : [ ۵ | ۵ | ۵ | ۵ ] مُتَقَارِبِ مُثَمِّنِ محذوف

- V. ۱ گناری ندارد بیابانِ ما  
 ۲ قراری ندارد دل و جانِ ما  
 ۳ جهان در جهان نقشِ صورتِ کُرفت  
 ۴ امست ازین نقشها آنِ ما  
 ۵ چو در ره ببینی بریده سری  
 ۶ که غلطان رُود سویی میدانِ ما  
 ۷ ازو پُرس ازو پُرس اسرارِ دل  
 ۸ گزو بَشَنوِی سِرِّ پنهانِ ما  
 ۹ چه بودی که يك گوش پیدا شُدی  
 ۱۰ حریفِ زبانهای مُرغانِ ما  
 ۱۱ چه بودی که يك مُرغ پَران شُدی  
 ۱۲ برو طوقِ سِرِّ سُلیمانِ ما  
 ۱۳ چه گویم چه دانم که این داستان  
 ۱۴ فزونست از حدّ و امکانِ ما

BCL Lakh. TV

(V) چه دانم چه دانم ۷ (CT) حریف for شنودی ۵

## II.

Our desert hath no bound,

Our hearts and souls have no rest.

World in world has ta'en Form's image ;

Which of these images is ours ?

When thou seest in the pathway a severed head,

Which is rolling toward our field,

Ask of it, ask of it, the secrets of the heart :

For of it thou wilt learn our hidden mystery.

How would it be, if an ear showed itself,

Familiar with the tongues of our songsters ?

How would it be, if a bird took wing,

Bearing the collar of the secret of our Solomon ?

What shall I say, what think ? for this tale

Is too high for our limited and contingent being.

- ۸ چگونه زَنِمِ دَمِ کِه هَر دَمِ بَدَمِ  
پَرِشَانْتَرِ اسْتِ اَیْنِ پَرِشَانِ مَأْ
- ۹ چِه کَبْکَانِ چِه بَازَانِ بَهِمِ مِی پَرَنْدِ  
مِیَانِ هَوَايِ کُهِسْتَانِ مَأْ
- ۱۰ مَعِیَانِ هَوَائِیِ کِه هَفْتُمِ هَوَاسْتِ  
کِه دَرِ اَوَجِ آنَسْتِ کُیَوَانِ مَأْ
- ۱۱ نِه هَفْتِ آسْمَانِ کَانَ زِ عَرَشِ اسْتِ زِیْرِ  
ازِ آنِ سَوِیِ عَرَشِ اسْتِ جَوْلَانِ مَأْ
- ۱۲ چِه جَايِ هَوَاهَايِ عَرَشِ وَ فَلَکِ  
بِگُلَزَارِ وَصَلَسْتِ سَیْرَانِ مَأْ
- ۱۳ اَزِیْنِ دَاسْتَانِ بِگُذَرِ ازِ مَأْ مِپُرسِ  
کِه دَرِ هَمِ شِکَسْتَسْتِ دَسْتَانِ مَأْ
- ۱۴ صَلاَحُ الْحَقِّ وَ دِیْنِ نَمَایْدِ تُرَا  
جَمَالِ شَهَنشَاهِ سُلْطَانِ مَأْ

سْتَانِ مِی بَرَنْدِ (B). شَانِ مِی بَرَنْدِ (V). کِه بَازَانِ ۹  
بِپُرسِ ۱۳ (T). بَهِمِ مِی پَرَنْدِ (V). شَنَا مِی بَرَنْدِ (CL);  
(V). جَمَالِ for تَجَلّی ۱۴ (LV).

How keep silence, when every moment

Our anguish grows more anguished?

Partridge and falcon alike are flying together

Mid the air of our mountain-land;

Mid an air which is the seventh atmosphere,

At the zenith whereof is our Saturn.

Are not the seven heavens below the empyrean?

Beyond the empyrean is our revolution.

What place here for aspirations toward the empyrean  
and the sky?

Our journey is to the rose-garden of union.

Leave this tale. Ask not of us,

For our tale is wholly interrupted.

Şalāḥu 'lḥaq ū dīn will declare to thee

The beauty of our Sultan, the King of kings.

Metre : [ - 0 - - - 0 - - - | - 0 - - - 0 - - - ] رَمَلِ مُثَمِّنِ محذوف :

- L. ۱ دوش من پیغام کردم سویی تو استاره‌ها  
 گفتمش خدمت رسان از من تو آن مه‌پاره‌ها  
 ۲ سجده کردم گفتم آن خدمت بدان خورشید بر  
 کو بتابش زر کند مر سنگهای خاره‌ها  
 ۳ سینه خود باز کردم زخمها بنمودمش  
 گفتمش از من خبر کن دلبر خون‌خواره‌ها  
 ۴ سو بسو گشتم که تا طفلِ دلم ساکن شود  
 طفل خسپد چون بجنباند کسی کهواره‌ها  
 ۵ طفلِ دلرا شیرده مارا ز گریه‌اش وا رهان  
 ای تو چاره کرده هر دم صد چو من بیچاره‌ها  
 ۶ شهرِ وصلت بوده است آخر ز اولِ حایِ دل  
 چند داری در غریبی این دلِ آواره‌ها  
 من خمش کردم و لیکن از پی دفعِ خمار  
 ساقیا سرمست گردان نرگسِ خماره‌ها

CL Lakh. TV

(V) ساقی عشاق ۷ (LV) مارا ز گردش ۵

## III.

• Yestereve I delivered to a star tidings for thee :  
 ‘Present,’ I said, ‘my service to that moon-like form.’  
 I bowed, I said : ‘Bear that service to the sun  
 Who maketh hard rocks gold by his burning.’  
 I bared my breast, I showed it the wounds :  
 ‘Give news of me,’ I said, ‘to the Beloved whose drink  
     is blood.’  
 I rocked to and fro that the child, my heart, might  
     • become still ;  
 A child sleeps when one sways the cradle.  
 Give my heart-babe milk, relieve us from its weeping,  
 O thou that helpest every moment a hundred helpless  
     like me.  
 The heart’s home, first to last, is thy city of union :  
 How long wilt thou keep in exile this heart forlorn ?  
 I speak no more, but for the sake of averting headache,  
 O Cup-bearer, make drunken my languishing eye.



Metre: [ ۰ ۰ ۰ | ۰ ۰ ۰ | ۰ ۰ ۰ | ۰ ۰ ۰ ] رَجَزِ مُثَمِّنِ سَالِمِ

۱. دَاوَدِ كُفْتُ اِی پادشا چون بی نیازی تو ز ما  
حِکْمَتِ چِه بود آخِرِ بَگُو در خِلَقَتِ هَر دو سرا
۲. حَقِ كُفْتُش اِی مَرِدِ زَمَانِ كُنْجِی بُدَمِ مَن در نِهَانِ  
كِه تا پَیدا شَوَد اَن كُنْجِ اِحْسانِ و عطا
۳. آئینَه كُردَمِ عِیانِ رَویَشِ دَل و پُشْتَشِ جِهَانِ  
پُشْتَشِ شَوَد بَهِتَرِ ز رُو كُشَرِ تو نَدانی رَوی را
۴. چُون كاهِ جُفْتِ كُشَلِ بُوَد آئینَه كِی مُقْبِلِ بُوَد  
چُون كِه جُدا كُردِی ز كُشَلِ آئینَه كُردد با صفا
۵. شیره نَكُردد مِی اَكُشَرِ در خُمِ نَجَوشد مُدَّتِی  
خَواهِی كِه دَل رَوشنِ شَوَد اَنكَ عَمَلِ باید تُرا
۶. جانی كِه بیرون شُد ز تَن كُویِد بدو سُلْطَانِ مَن  
زین سان كِه رَفْتِی آمَدِی اَثارِ كُو ز آلایِ ما
۷. مشهورِ آمَدِ اِین كِه مِس از كِیمیا زَر مِشَوَد  
اِین كِیمِیایِ نادرِه كُردست مِس را كِیمِیا

## IV.

David said : ' O Lord, since thou hast no need of us,  
Say, then, what wisdom was there in creating the two  
worlds ? '

God said to him : ' O temporal man, I was a hidden  
treasure ;

I sought that that treasure of lovingkindness and bounty  
should be revealed.

I displayed a mirror—its face the heart, its back the  
world—

Its back is better than its face—if the face is unknown  
to thee.'

When straw is mixed with clay, how should the mirror  
be successful ?

When you part the straw from the clay, the mirror be-  
comes clear.

Grape-juice does not turn to wine, unless it ferment  
awhile in the jar ;

Would you have your heart grow bright, you must take  
a little trouble.

The soul which issued forth from the body—my king  
saith to it :

' Thou art come even as thou wentest : where are the  
traces of my benefactions ? '

'Tis notorious that copper by alchemy becomes gold :  
Our copper has been transmuted by this rare alchemy.

- ۸ نه تاج خواهد نه قبا این آفتاب از فیض  
 زو هست صد گلرا کله وز بهر ده غریان قبا  
 ۹ بهر تواضع بر خری بنشست عیسی ای پسر  
 ورنه سواری کی کند بر پشت خرباد صبا  
 ۱۰ ای روح اندر جست و جو سر ساز همچون آب  
 وی عقل بهر آن بقا دائم پرو راه فنا  
 ۱۱ چندان همی کن یاد حق کز خود فراموشت شود  
 تا مهو در مدعو شوی بی ریب داعی و دعا

(V) سر ساز پا چون آب جو ۱۰. (V) او

From God's grace this sun wants no crown or robe :  
 He is cap to a hundred bald men and cloak to ten naked.  
 Child, Jesus sate on an ass for humility's sake :  
 How else should the zephyr ride on the back of an ass ?  
 O spirit, make thy head in search and seeking like the  
     water of a stream,  
 And O reason, to gain eternal life tread everlastingly the  
     way of death.  
 Keep God in remembrance till self is forgotten,  
 That you may be lost in the Called, without distraction  
     of caller and call.

L. که تا قیامت گلی او ببار بادا  
صنمی که بر جمالش دو جهان نثار بادا  
ز پناه میرِ خوبان بشکار می خرامد  
که بتیر غمزه او دلِ ما شکار بادا  
بدو چشمِ من ز چشمش چه پیامهاست هر دم  
که دو چشمم از پیامش خوش و پُر خمار بادا  
در زاهدی شکستم بدعا نمود نفرین  
که برو که روزگارت همه بیقرار بادا  
نه قرار ماند نه دل بدعای او ز یاری  
که بخونِ ماست تشنه که خُداش یار بادا  
تنِ من بماه ماند که ز عشق می کُندازد  
دلِ من چو چنکِ زهره که گسسته تار بادا  
بگدازِ ماه منگر بگسستگی زهره  
تو حلاوتِ غمش بین که یکی هزار بادا

(C) بگذار ماه ۷ (L) که دو چشم (I).

## V.

A garden—may its rose be in flower to Resurrection !  
 An idol—may the two worlds be scattered o'er his beauty !  
 The prince of the fair goes proudly forth to the chase  
     at morning ;

May our hearts fall a prey to the arrow of his glance !  
 From his eye what messages are passing continually to  
     mine !

May my eyes be gladdened and filled with intoxication  
     by his message !

I broke an ascetic's door : with a prayer he banned me,  
 Saying, 'Go, may all thy life be without peace !'

No peace, no heart is left me, on account of his prayer,  
     by the Friend

Who thirsts for our blood—may God befriend him !

My body is like the moon which is melting for love,

My heart like Zuhra's lute—may its strings be broken !

Look not on the moon's waning nor on Zuhra's broken  
     state ;

Behold the sweetness of his affliction—may it wax a  
     thousandfold !

عروسیست در جان که جهان ز عکس رویش

چو دو دستِ نَوعروسان تر و پُر زَنگار بادا

بَعْدازِ جِسمِ منگَر که بیوسد و بریزد ۹

بَعْدازِ جانِ زَنگَر که خَوش و خَوش گُوار بادا

تَن تیره همچو زاغی و جهانِ تَن زَمستان ۱۰

که برغَمِ این دو ناخَوش ابدًا بهار بادا

که قوامِ این دو ناخَوش بچهار عُنصر آمد ۱۱

که تَوامِ بندگانت بجز این چهار بادا

خَوش عِذار (L). بَعْدازِ چِشم ۹ (L). پُر خُمار ۸

(L). زاغ ۱۰ (L). خَوش گُوار for

What a bride is in the soul! By the reflection of her  
face

May the world be freshened and coloured like the hands  
of the newly-married!

• Look not on the fleshly cheek which corrupts and decays;  
Look on the spiritual cheek—may it be sweet and  
agreeable!

The dark body resembles a raven, and the body's world  
winter;

Oh, in spite of these two unpleasants may there be  
eternal spring!

For these two unpleasants subsist by the four elements:  
May the subsistence of thy servants depend on some-  
thing other than these four!



۶

Metre : [ - ۰ ۰ - | - ۰ - || - ۰ ۰ - | - ۰ ۰ - ] مُنْسَرِحْ مُثَمِّنِ مَطْوِی

- V. ۱. ای که بهنجامِ درد راحتِ جانی مرا  
 ای که بتلخی فقر گنجِ روانی مرا  
 ۲ آنچه نبردست و هم آنچه ندیدست فهم  
 از تو بجان میرسد قبله از آنی مرا  
 ۳ از کَرمت من بناز می نگرم در بقا  
 گز نفرید شها دولتِ فانی مرا  
 ۴ نعمتِ آنکس که او مُژده تو آرد او  
 گز چه نخوانی بُود به ز اغانی مرا  
 ۵ در رُکعاتِ نماز هست خیالِ تو شه  
 واجب و لازم چنانک سبعِ مثنای مرا  
 ۶ در کُنه کافران رحم و شفاعت تُراست  
 مهتری و سرورِ سنگدلانی مرا  
 ۷ گز کرمِ لایزال عرضه کند مُلکها  
 پیش نهد هرچه هست گنجِ نهانی مرا

TV T contains only the following beyts : ۱, ۲, ۳, ۷, ۸, ۱۲, ۱۵.

جمله ۷ for (V). سروری ۶ (T). گی بفرید ۳ (V). گنج for گنز (V). هرچه

## VI.

O thou who art my soul's comfort in the season of  
sorrow,

O thou who art my spirit's treasure in the bitterness of  
dearth!

That which the imagination has not conceived, that  
which the understanding has not seen,

Visiteth my soul from thee; hence in worship I turn  
toward thee.

By thy grace I keep fixed on eternity my amorous gaze,  
Except, O king, the pomps that perish lead me astray.

The favour of that one, who brings glad tidings of thee,  
Even without thy summons, is sweeter in mine ear than  
songs.

In the prostrations of prayer thought of thee, O lord,  
Is necessary and binding on me as the seven verses.

To thee belongs mercy and intercession for the sin of  
infidels:

As regards me, thou art chief and principal of the stony-  
hearted.

If a never-ceasing bounty should offer kingdoms,

If a hidden treasure should set before me all that is,

•  
•

• •

کُنم من ز جان رویِ نهم من بخاک

گویم ازینها همه عشقِ فلانی مرا

عمرِ ابد پیش من هست زمانِ وصال ۹

زآنکه ننگنجد در او هیچ زمانی مرا

عمرِ اوانیست وصلِ شربتِ صافی در آن ۱۰

بی تو چه کار آیدم رنجِ اوانی مرا

بیست هزار آرزو بود مرا پیش ازین ۱۱

در هوشش خود نماند هیچ امانی مرا

از مددِ لطفِ او ایمن گشتم از آنک ۱۲

گوید سلطانِ غیب جانِ جهانی مرا

گوهرِ معنیِ اوست پُر شده جان و دلم ۱۳

او سِکِ کو گفت و نیست ثالث و ثانی مرا

وقتِ وصالش بروح جسم نکرد التفات ۱۴

درچه مُجَرَّد ز تن گشت عیانی مرا

پیر شدم از غمش لیک چو تبریزرا ۱۵

نام بَری باز گشت جمله جوانی مرا

I would bend down with my soul, I would lay my face  
in the dust,

I would say, 'Of all these the love of such an one for  
me!'

Eternal life, methinks, is the time of union,

Because time, for me, hath no place there.

Life is the vessels, union the clear draught in them;

Without thee what does the pain of the vessels avail me?

I had twenty thousand desires ere this;

In passion for him not even (care of) my safety remained.

By the help of his grace I am become safe, because

The unseen king saith to me, 'Thou art the soul of  
the world.'

The essence of the meaning of "He" has filled my heart  
and soul;

"Au" cries the street-dog, and neither have I third or  
second.

The body, at the time of union with him, paid no regard  
to the spirit;

Tho' incorporeal, he became visible unto me.

I aged with his affliction, but when Tabrīz

You name, all my youth comes back to me.

.

.

مضارع مَثَمَّنِ اخربِ مكفوفِ مقصور : Metre :

[--و | -و-و | و---و | -و-و] .

- V. ۱ باز آمد آن مَهِی که ندیدش فَلَکِ بخواب  
 آورد آتشی که نمیرد بهیچ آب  
 ۲ بِنَگَرِ بخانهٔ تن و بِنَگَرِ بجانِ من  
 از جامِ عشقِ او شُده این مست و آن  
 ۳ میرِ شرابخانه چو شُد با دلمِ حریف  
 خونمِ شرابِ گُشت ز عشق و دلمِ کباب  
 ۴ چون دیده پُر شُود ز خیالش ندا رسد  
 کاحسَنَتِ ای پیاله و شاباش ای شراب  
 ۵ چنکالِ عشق از بُن و از بیخ بر کُند  
 هر خانه کاندِر او فُتد از عشقِ آفتاب  
 ۶ دریایِ عشق را چو دلمِ دید ناگهان  
 از من بَجَسْت در وی و کُفتا مرا بیاب  
 ۷ خُرشیدِ رویِ مَفخَرِ تبریزِ شمسِ دین  
 اندر پَیشِ روانِ شُده دلهایِ چون سحاب

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۷ شمسِ آلدین (V) contra metr. .

•        •  
VII.

That moon, which the sky ne'er saw even in dreams, has  
returned

And brought a fire no water can quench,

See the body's house, and see my soul,

This made drunken and that desolate by the cup of his  
love.

When the host of the tavern became my heart-mate,

My blood turned to wine and my heart to kabāb.

When the eye is filled with thought of him, a voice  
arrives :

‘Well done, O flagon, and bravo, wine!’

Love's fingers tear up, root and stem,

Every house where sunbeams fall from love.

When my heart saw love's sea, of a sudden

It left me and leaped in, crying, ‘Find me.’

The face of Shamsi Dīn, Tabrīz's glory, is the sun

In whose track the cloud-like hearts are moving.

•        •  
•



## VIII.

'The mǎn of God is drunken without wine,  
 The man of God is full without meat.  
 The man of God is distraught and bewildered,  
 The man of God has no food or sleep.  
 The man of God is a king 'neath darvish-cloak,  
 The man of God is a treasure in a ruin.  
 The man of God is not of air and earth,  
 The man of God is not of fire and water.  
 The man of God is a boundless sea,  
 The man of God rains pearls without a cloud.  
 The man of God hath hundred moons and skies,  
 The man of God hath hundred suns.  
 The man of God is made wise by the Truth,  
 The man of God is not learned from book.



۸      مردِ خُدا زآن سويِ کُفرست و دین

مردِ خُدارا چه خطا و صواب

۹      مردِ خُدا گُشت سوار از عَدَم

مردِ خُدا آمد عالی رِکاب

۱۰      مردِ خُدا هست نِهان شمسِ دین

مردِ خُدارا تو بجوی و بیاب

۹ . (L). مردِ خُدارا بسويِ کُفر و دین ۸

(L). The second miṣrā' in V reads بسويِ عَدَم

(V). نیست نِهان ۱۰ . مردِ خُدا دارد عار از

The man of God is beyond infidelity and religion,

To the man of God right and wrong are alike.

The man of God has ridden away from Not-being,

The man of God is gloriously attended.

The man of God is concealed, Shamsi Dīn ;

The man of God do thou seek and find !

Metre: [ ٥ - | ٥ - | ٥ - || ٥ - | ٥ - ] مُنْسَرِحِ مَثَمِنِ مَطْوِي

- V. ۱ هر نفس آوازِ عشق میرسد از چپ و راست  
 ما ' بَفَلَكْ میرویم عزمِ تماشا کِراست  
 ۲ ما بَفَلَكْ بوده ایم یارِ مَلَكْ بوده ایم  
 باز همانجا رویم خواجه که آن شهر ماست  
 ۳ خُود رُ فَلَکْ برتریم وَز مَلَكْ افزونتریم  
 زین دو چرا ننگذریم منزلِ ما کِبریاست  
 ۴ عَالِمِ خَاکِ از کُجا کُهوهرِ پاکِ از کُجا  
 کُهرچه فرود آمدیم باز دَویم این چه جاست  
 ۵ بَخْتِ جوانِ یارِ ما دادنِ جانِ کارِ ما  
 قافله سالارِ ما فخرِ جهانِ مُصْطَفَی ست  
 ۶ بویِ خُوشِ این نسیم از شِکَنِ زُلفِ اوست  
 این خیالِ از رُخِ چُونِ وَالضُّحَی

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هر دو جهانِ آنِ ماست ۳ and مَلَكْ transposed (V).  
 هر چه فرود آمدند باز ۴ (L). منزلِ ما کِبریاست for  
 (L). این خیالِ for اختران ۶ (L). کُنید از کُجا

## IX.

•        •  
 Every moment the voice of Love is coming from left and  
 right.

We are bound for heaven: who has a mind to sight-seeing?  
 We have been in heaven, we have been friends of the  
 angels;

'Thither, sire, let us return, for that is our country.

We are even higher than heaven and more than the angels;  
 Why pass we not beyond these twain? Our goal is majesty  
 supreme.

How different a source have the world of dust and the  
 pure substance!

'Tho' we came down, let us haste back—what place is this?

Young fortune is our friend, yielding up soul our business;

The leader of our caravan is Muṣṭafā, glory of the world.

This gale's sweet scent is from the curl of his tresses,

This thought's radiance is from a cheek like "*by the  
 morning bright.*"

- ۷ از رُخ او مَه شِکافت دیدنِ او بر نتافت  
 ماه چنین بخت یافت او که کمینه گُداست  
 ۸ در دلِ ما در نِگَر هر دم شَقِ قَمَر  
 کز نَظَرِ آن نظر چِشمِ تو زان سو چراست  
 ۹ آمد موج اَلست کِشتیِ قَالِبِ شِ  
 باز چو کِشتی شِکست نوبتِ وصلِ لقا  
 ۱۰ خلق چو مُرغابیان زاده ز دریایِ جان  
 کِی کُند اینجا مقامِ مُرغِ کزین بحرِ خا  
 ۱۱ بلکه بدریا دُریم جُمْلَه در او حاضِریم  
 وَرنه ز دریایِ جان موجِ پیایِ چراست  
 ۱۲ نوبتِ وَصلِ لقاست نوبتِ حُسنِ بقاست  
 نوبتِ لُطف و عطاست بحرِ صفا در صفا  
 ۱۳ موجِ عطا شد پدید غُرُشِ دریا رسید  
 صُبحِ سعادت دمید صُبحِ نه نور خُدا

- (C) کز اثرِ آن نَظَرِ چِشمِ تو (V). کز قَطَرِ آن قَطَرِ ۸  
 (V) بر او ۱۱ (V) کُشتیِ طاقتِ بیست ۹  
 حُسنِ بقاست for حشر و بقاست (BL). وَصل و لقا ۱۲  
 (B) عرش ز دریا رسید (B) درجِ عطا ۱۳ (L).  
 (B) ز نور خُداست

By his cheek the moon was split: she endured not the  
sight of him ;

Such fortune the moon found—she that is an humble  
beggar.

Behold a continual “cleaving of the moon” in our hearts,  
For why should the vision of that vision transcend  
thine eye ?

Came the billow of “*Am I not?*” and wrecked the  
body’s ship ;

When the ship wrecks once more is the time of union’s  
attainment.

Mankind, like waterfowl, are sprung from the sea—the  
sea of soul ;

Risen from that sea, why should the bird make here  
his home ?

Nay, we are pearls in that sea, therein we all abide ;

Else, why does wave follow wave from the sea of soul ?

’Tis the time of union’s attainment, ’tis the time of  
eternity’s beauty,

’Tis the time of favour and largesse, ’tis the ocean of  
perfect purity.

The billow of largesse hath appeared, the thunder of the  
sea hath arrived,

The morn of blessedness hath dawned. Morn ? No, ’tis  
the light of God.

- ۱۴ صورتِ تصویر کیست این شه و این میر  
این خرد پیر کیست این همه روپوشاست  
۱۵ چاره روپوشا هست چنین جوشها  
شمه این نوشها در سر و چشم شماست  
۱۶ در سر خود هیچ لیک هست شمارا دو سر  
این سر خاک از زمین و آن سر پاک از سما  
۱۷ ای بس سرهای پاک ریخته در زیر خاک  
تا تو بدانی که سر زان سر دیگر بپاست  
۱۸ آن سر اصلی نهان وین سر فرعی عیان  
زانکه پس از این جهان عالم بی منتهاست  
۱۹ مشک ببند ای سقا می ببر از خم ما  
زه ادراکها تنگتر از تنگنا  
۲۰ از سوی تبریز تافت شمس حق و گفتمش  
نور تو هم متصل با همه و هم جدا

می نبرد خم ما (B). میند ۱۹ (V). نوشها for جوشها ۱۵  
(L). می نبرد چشم ما (B).

Who is this pictured form, who is this monarch and  
this prince ?

Who is this aged wisdom ? They are all veils.

The remedy against veils is ecstasies like these,

The fountain of these draughts is in your own head  
and eyes.

In the head itself is nought, but ye have two heads ;

This head of clay is from earth, and that pure head from  
heaven.

O the many pure heads scattered beneath the clay,

That thou mayst know the head depends on that other  
head !

That original head hidden, and this derived head manifest,  
Forasmuch as behind this world lies the infinite universe.

Tie up the skin, O cup-bearer, fetch wine from our jar :

The vessel of perceptions is straiter than a strait pass.

From Tabrīz-ward shone the Sun of Truth, and I said  
to him :

‘Thy light is at once joined with all things and apart  
from all.’



Metre : [ ۵۵۵ | ۵-۵- | ۵۵- - | ۵-۵- ] مُجْتَثِ مُثَمِّن مَخْبُون :

- ۱ چه گُوهری که کسیرا بکف بهای تو نیست V.
- جهان چه دارد در کف که آن عطای تو نـ
- ۲ سزای آنکه زید بی رُخ تو زان بُترا
- سزای بنده مده کُرجه او سزای تو نیـ
- ۳ میانِ موجِ حوادثِ هرانکه افتادست
- باشنا نرهد چونکه آشنای تو نیست
- ۴ بقا ندارد عالم و کُمر بقا دارد
- فناش کُیر چو او مَحَرَمِ بقای تو
- ۵ چه فرخ است شهی کاو رُخ تُرا ماتست
- چه خوش لقا بود آنکس که بی لقای تو نیـ
- ۶ نثارِ پای تو خواهیم بهر دمی دل و جان
- که خاکِ بر سرِ جانی که خاکپای تو نیـ
- ۷ مُبارکستِ هوای تو بر همه مُرغان
- چه نامُبارکِ مُرغی که در هوای تو نیست

CTV

(V). قیاس کُیر ۴ (CV). استادست ۳

## X.

•                   •  
 What pearl art thou that none possesseth the price of thee?  
 What does the world possess that is not thy gift?  
 Is there a worse punishment than his who lives away  
     from thy face?

Punish not thy servant tho' he is unworthy of thee.  
 He that is fallen amid the surge of accidents  
 Escapes not by swimming, since he is no friend of thine.  
 The world has no permanence, and if it have,  
 •                   •  
 Deem it perishable, because it is unfamiliar with thy  
     permanence.

How happy the king that is mated by thy rook!  
 How fair company hath he who lacks not thine!  
 I desire continually to fling heart and soul at thy feet;  
 Dust on the head of the soul which is not the dust of  
     thy feet! •

Blessed to all birds is desire of thee;  
 •                   •  
 How unblest the bird that desires thee not!

•  
 •

•                   •  
 •

ز زخمِ تو نگرِیزم که سختِ خام بُود

دلی که سوخته آتشِ بلایِ تو نی

۹. کِوانه نیست ثنا و ثناگرانِ تُرا

کُدام ذره که سرکشته ثنایِ تو نی

۱۰. نظیرِ آنکه نظامی بنظم میگوید

جفا مکن که مرا طاقتِ جفایِ تو نیست

۱۱. جمال و مَفخَرِ آفاقِ شمسِ تبریزی

کُدام شاه که از جان و دل گدایِ تو نی

---

(V.) جمال مَفخَرِ آفاق ۱۱. (CT.) سرد و خام ۸

I will not shun thy blow, for very•crude  
 Is the heart ne'er burned in the fire of thy affliction.  
 •To thy praise and praisers there is no end;  
 What atom but is reeling with thy praise?  
 Like that one of whom Nizāmī tells in verse,  
 Tyrannise not, for I cannot endure thy tyranny.  
 O Shamsi Tabriz, beauty and glory of the horizons,  
 •What king but is a beggar of thee with heart and soul?

•

۱۱

مُضَارِعِ مُثَمِّنِ اخْرَبِ مكفوف : Metre:

[---و|---و|و---و|---و|---و]

- L. ۱. جانا جمالِ روح بسی خوب و بافرست  
 لیکن جمال و حُسنِ تو خود چیزِ دیگرست
۲. ای آنکه سالها صِفَتِ روح می‌گنی  
 بنمای یك صِفَتِ که بذاتش برابریست
۳. در دیده می فزاید نور از خیالِ او  
 با این همه به پیشِ وصالش مُکَدَّرست
۴. ماندم دهان‌باز ز تعظیمِ آن جمال  
 هر لحظه بر زبانِ دل اللهُ أَكْبَرست
۵. دل یافت دیده که مُقیمِ هوایِ تُست  
 آوَح که آن هوا چه دل و دیده پرورست
۶. چاکرنوازیست که کردست عشقِ تو  
 وَرنه کُجا دلی که بآن عشق درخورست
۷. هر دل که او بَخُفت شبی در هوایِ تو  
 چون رو بر رُوشنست هوا زو مُنَوَّست

BCLT

(L) خیالِ تو ۳. (B\*) جمالِ حور. (L) جمالِ خوب ۱.  
 (L) در یافت دیده که سقیم ۵.

XI.

O Beloved, spiritual beauty is very fair and glorious,  
 But thine own beauty and loveliness is another thing.  
 O thou who art years describing spirit,  
 Show one quality that is equal to his essence.  
 Light waxes in the eye at the imagination of him,  
 But in presence of his union it is dimmed.  
 I stand open-mouthed in veneration of that beauty :  
 'God is most great' is on my heart's lips every moment.  
 The heart hath gotten an eye constant in desire of thee.  
 Oh, how that desire feeds heart and eye !  
 'Tis slave-caressing thy love has practised ;  
 Else, where is the heart worthy of that love ?  
 Every heart that has slept one night in thy air  
 Is like radiant day : thereby the air is illumined.

۸ هر کس که بی مُراد شد او چون مُرید

بی صورتِ مُراد مُرادش میسرست

۹ هر دوزخی که سوخت درین عشق و در فتاد

در گوثر او فتاد که عشقِ تو گوثرست

۱۰ پایم نمی رسد بزمین از اُمید وصل

هرچند در فراقِ تو ام دست بر سرست

۱۱ غمگین مشو دلا تو ازین ظلمِ دشمنان

و اندیشه کن درین که دلاوار داور

۱۲ از رویِ زعفرانِ من ار شاد شد عدو

این رویِ زعفرانِ من از وردِ ا

۱۳ چون برترست خوبیِ معشوقم از

دردم چه فربه است و مدیحه چه لاغر

۱۴ آری که قاعدست که رنجورِ زار را

هرچند رنج بیش بود ناله گمترست

۱۵ همچون قمر بتافت ز تبریز شمس دین

نی خود قمر چه باشد کآن روی اقمَرست

(L) سرسَرست . ا (L) درین عشق اوفتاد ۹

(B<sup>2</sup>) نی روی (B) هر روی In 'second misrā' ۱۲

(CL) از دور اقمَرست (L) وین روی

Every one that is without object is as thy disciple :  
 His object is gained without the semblance of object.  
 Each reprobate who has burned in this love and fallen in it,  
 Fell into Kauṣar : for thy love is Kauṣar.  
 From hope of union my foot comes not to earth :  
 While I am severed from thee, my hand is on my head.  
 Be not sorrowful, O heart, at this oppression of enemies,  
 And think on this, that the Sweetheart is judge.  
 If the foe is rejoiced at my sallow face,  
 This sallow face of mine is from the red rose.  
 Since the beauty of my Beloved is beyond description,  
 How fat is my grief and how lean my praise !  
 Yea, for it is a rule as regards the poor sick wretch,  
 That while his pain is more his plaint is less.  
 Shamsi Dīn shone, moon-like, from Tabrīz ;  
 No, what is the very moon ? for that is the moon's face  
 superlative..





## XII.

• Every form you see has its archetype in the placeless world;  
If the form perished, no matter, since its original is  
everlasting.

Every fair shape you have seen, every deep saying you  
have heard,

Be not cast down that it perished; for that is not so.

Whereas the spring-head is undying, its branch gives water  
continually;

Since neither can cease, why are you lamenting?

Conceive the Soul as a fountain, and these created things  
as rivers:

• While the fountain flows, the rivers run from it.

Put grief out of your head and keep quaffing this river-  
water;

Do not think of the water failing; for this water is  
without end.

From the moment you came into the world of being,

A ladder was placed before you that you might escape.

First you were mineral, later you turned to plant,

Then you became animal: how should this be a secret  
to you? •

- ۸ گشتی از آن پس انسان با علم و عقل و ایمان  
 بنگر چه گل شد آن تن کو جزو خاکدانست
۹. ز انسان چو سیر کردی بی شک فرشته گردی  
 بی این زمین از آن پس جاییت بر آسمان  
 ۱۰ باز از فرشتگی هم بگذر برو در آن یم  
 تا قطره تو بحری گردد که صد عما  
 ۱۱ بگذر ازین ولد تو میگو ز جان احد تو  
 گر پیر گشت جسمت چه غم چو جان حماد

Afterwards you were made man, with knowledge, reason,  
faith ;

Behold the body, which is a portion of the dust-pit, how  
perfect it has grown !

When you have travelled on from man, you will doubtless  
become an angel ;

After that you are done with this earth : your station is  
in heaven.

Pass again even from angelhood : enter that ocean,  
That your drop may become a sea which is a hundred  
seas of 'Omān.

Leave this 'Son,' say ever 'One' with all your soul ;  
If your body has aged, what matter, when the soul  
is young ?

مضارعِ مُثَمِّنِ اخْرَبِ مكفوفِ مقصور : Metre:

[--و|و-و|و--و|و-و]

- V. ۱ آن روح را که عشقِ حقیقی شعار نیست  
 نابوده به که بودنِ او غیرِ عار نیست  
 ۲ در عشقِ مست باش که عشق است هرچه  
 بی کار و بارِ عشق بر یارِ بار نیست  
 ۳ گویند عشق چیست بگو تركِ اختیار  
 هر گاه ز اختیار نرست اختیار نیست  
 ۴ عاشقِ شهنشهیست دو عالمِ برو نثار  
 هیچ التفاتِ شاه بسوی نثار نیست  
 ۵ عشق است و عاشق است که باقیست تا ابد  
 دل جز برین منه که بجز مُستعار نیست  
 ۶ تا کی کنارِ گیری معشوقِ مُرده را  
 جانرا کنارِ گیر که اورا کنار نی  
 ۷ آن گز بهار زاد بمیرد گه خزان  
 گلزارِ عشق را مدد از نوبهار نیست  
 ۸ آن گُل که از بهار بُود خار یارِ ا  
 و آن می که از عصیر بُود بی خمار ن  
 ۹ نظاره گرِ مباح درین راه مُنتظر  
 والله که هیچ مرگِ بتر ز انتظار ن

## XIII.

'Twere better that the spirit which wears not true love  
as a garment

Had not been : its being is but shame.

Be drunken in love, for love is all that exists ;

Without the dealing of love there is no entrance to the  
Beloved.

They say, 'What is love?' Say, 'Renunciation of will.'

Whoso has not escaped from will, no will hath he.

The lover is a monarch : two worlds lie at his feet ;

The king pays no heed to what lies at his feet.

'Tis love and the lover that live to all eternity ;

Set not thy heart on aught else : 'tis only borrowed.

How long wilt thou embrace a dead beloved ?

Embrace the soul which is embraced by nothing.

What was born of spring dies in autumn,

Love's rose-plot hath no aiding from the early spring.

A thorn is the companion of the rose that comes of spring,

And the wine that comes of grape-juice is not free from  
headache.

Be not an expectant looker-on in this path ;

By God, there is no death worse than expectancy.

- ۱۰ بر نقد قلب زن تو اکثر قلب نیستی  
این نکته گوش دار گُرت گوشوار نی
- ۱۱ بر اسپ تن ملرز و سُبکتر پیاده شو  
پَرش دهد خُدای که بر تن سوار نی
- ۱۲ اندیشها رها کن و دِلساده شو تمام  
چون روی آینه که بنقش و نِگار نی
- ۱۳ چون ساده شد ز نقش همه نقشها دروست  
ز آن ساده روی روی کسی شرمسار نی
- ۱۴ آئینه ساده خواهی خُودرا درو نگر  
کُورا ز راست گُوئی شرم و حذار نی
- ۱۵ چون روی آهنی ز تمیز این صفا بیافت  
تا روی دل چه باید کُورا غبار نیست
- ۱۶ لیکن میان آهن و دل این تفاوتست  
کین رازدار آمد و آن رازدار نی

آن ساده رو ۱۳. (V) دِلشاد شو ۱۲. (V) بر نقد عشق ۱۰.  
(CV) جدار. (B) از عیب ساده خواهی ۱۴. (B) ز روی کسی  
(B) عیار نیست. (B) با روی دل. (V) چون روی آینه ۱۵.

V has a seventeenth beyt, which I have omitted, as it not only seems to be corrupt but repeats the rhyme of the preceding couplet :

گُویر چه باید او و بگوید خُمش گُمر  
تا دِلستان نگوید کو رازدار نیست

Set thy heart on sterling coin, if thou be not false ;  
 Give ear to this deep saying, if thou lack an earring.  
 Do not tremble on the steed of the body, but fare  
 • lighter on foot ;  
 God lends him wings who is not mounted on the body.  
 Dismiss cares and be utterly clear of heart,  
 Like the face of a mirror without image and picture.  
 When it becomes clear of images, all images are contained  
 in it ;  
 No man's face is ashamed of that clear-faced one.  
 Wouldst thou have a clear mirror, behold thyself therein,  
 For it is not ashamed or afraid of telling the truth.  
 Since the steel face gained this purity by discrimination,  
 What needs the heart's face, which has no dust ?  
 But betwixt the steel and the heart is this difference,  
 That the one is a keeper of secrets, while the other  
 is not.





## XIV.

•He said: 'Who is at the door?' Said I: 'Thy humble slave.'

He said: 'What business have you?' Said I: 'Lord, to greet thee.'

He said: 'How long will you push?' Said I: 'Till thou call.'

He said: 'How long will you glow?' Said I: 'Till resurrection.'

I laid claim to love, I took oaths

That for love I had lost sovereignty and power.

He said: 'A judge demands witness as regards a claim.'

Said I: 'Tears are my witness, paleness of face my evidence.'

He said: 'The witness is not valid; your eye is corrupt.'

Said I: 'By the majesty of thy justice they are just and clear of sin.'

He said: 'What do you intend?' Said I: 'Constancy and friendship.'

He said: 'What do you want of me?' Said I: 'Thy universal grace.'

He said: 'Who was your companion?' Said I: 'Thought of thee, O King.'

He said: 'Who called you here?' Said I: 'The odour of thy cup.'

- ۸ گفتا کُجاست خُوشتر کُفتم، که قصرِ قیصر  
 گفتا چه دیدی آنجا کُفتم که صد کرامت  
 ۹ گفتا چراست خالی کُفتم ز بیمِ رهن  
 گفتا که کیست رهن کُفتم که این ملا  
 ۱۰ گفتا کُجاست ایمن کُفتم بزهد و تقوی  
 گفتا که زهد چه بود کُفتم ره سلامت  
 ۱۱ گفتا کُجاست آفت کُفتم بکوی عشقت  
 گفتا که حزن، آنجا کُفتم در استقامت  
 ۱۲ بسیار آزمودم اما نبود سودم  
 مَنْ جَرَّبَ الْمُجَرَّبَ حَلَّتْ بِهِ النَّدَامَةُ  
 ۱۳ خاموش گُز بگویم من نُکتهایِ اورا  
 از خویشتن بر آئی نه در کشد نه بامت

۹ Begins in L: گفتا کُجاست ایمن. ۱۰ Not in L,  
 but evidently omitted by mistake. ۱۲ خَرَّبَ and  
 (L). ۱۳ (L). از خویشتن ندانی ۱۳ (L). جَلَّتْ (L).  
 کُشد for بُود (L).

He said: 'Where is it pleasantest?' Said I: 'The Emperor's palace.'

He said: 'What saw you there?' Said I: 'A hundred miracles.'

He said: 'Why is it desolate?' Said I: 'From fear of the brigand.'

He said: 'Who is the brigand?' Said I: 'This blame.'

He said: 'Where is it safe?' Said I: 'In abstinence and piety.'

He said: 'What is abstinence?' Said I: 'The path of salvation.'

He said: 'Where is calamity?' Said I: 'In the neighbourhood of thy love.'

He said: 'How fare you there?' Said I: 'In steadfastness.'

I gave you a long trial, but it availed me nothing;

*Repentance lights on him who tests one tested already.*

Peace! if I should utter forth his mystic sayings,

You would go beside yourself, neither door nor roof  
would restrain you.

هَزَجِ مُثَمِّنِ اخْرَبِ مكفوفِ مقصورِ : Metre

[---و|و---و|و---و|و-٤]

- L. این خانه که پیوسته درو بانك چغانست  
از خواجه بپرسید که این خانه چه خانست  
این صورت بُت چیست گُر این خانه کعبست ۲  
وین نورِ خدا چیست گُر این دیرِ مغانست  
گنجیست درین خانه که در گون ننگجد  
این خانه و این خواجه همه فعل و بهانست  
بر خانه منہ دست که این خانه طلسمست ۴  
با خواجه مگوئید که او مستِ شبانست  
خاک و خسِ این خانه همه مُشک و عبیرست  
بام و درِ این خانه همه بیت و ترانست  
فی الْجُمْلَه هر آنکس که درین خانه رهی یافت ۶  
سُلطانِ زمینست و سُلیمانِ زمانست  
ای خواجه یکی سر تو ازین بام فرو کن  
کاندر رُخِ خوبِ تو ز اقبالِ نشانست

## XV.

This house wherein is continually the sound of the viol,  
Ask of the master what house is this.

What means this idol-form, if this is the house of the Ka'ba?  
And what means this light of God, if this is a Magian  
temple?

In this house is a treasure which the universe is too small  
to hold;

This house and this master is all acting and pretence.  
Lay no hand on the house, for this house is a talisman;  
Speak not with the master, for he is drunken overnight.  
The dust and rubbish of this house is all musk and  
perfume;

The roof and door of this house is all verse and melody.  
In fine, whoever has found the way into this house  
Is sultan of the world and Solomon of the time.

O master, bend down thy head once from this roof,  
For in thy fair face is a token of fortune.

- ۸ سَوَگَنْد بجانِ تو که جَز دیدنِ رویت  
 گَر مُلْکِ زمینست فسونست و فسانست
- ۹ حَیران شُدِه بُستانِ که چه بَرک و چه شِکوفست  
 وَاِلِه شُدِه مُرغانِ که چه دامست و چه دانست
- ۱۰ این خواجه چرخست که چون زهره و ماهست  
 وین خانه عشقست که بی حدّ و کِران
- ۱۱ چون آینه جانِ نقشِ تو در دل بگرفتست  
 در دل سر زلفِ تو فرو رفته چ
- ۱۲ در حضرتِ یوسف که زنان دست بُریدند  
 ای جانِ تو بمن آیی که جانان بمیانست
- ۱۳ مستند همه خانه کسی را خبری نیست  
 از هرکه در آید که فلانست و فلانست
- ۱۴ سرمست بدر بر منشین خانه در آ زود  
 تارِیک بُود آنکه ورا جای
- ۱۵ - مَستانِ خُدا کُرجه هزارند یکی اند  
 مَستانِ هوا کُرجه یکانست دوکانست
- ۱۶ در بیشه شیرانِ رَو و از زخمِ مَیندیش  
 گاندیشه و ترسِ این همه اشکالِ زنانست

I swear by thy soul that save the sight of thy countenance,  
All, tho' 'twere the kingdom of the earth, is fantasy  
and fable.

The garden is bewildered to know which is the leaf, and  
which the blossom ;

The birds are distracted to know which is the snare and  
which the bait.

This is the Lord of heaven, who resembles Venus and  
the moon,

This is the house of Love, which has no bound or end.  
Like a mirror, the soul has received thy image in its heart ;  
The tip of thy curl has sunk into the heart like a comb.  
Forasmuch as the women cut their hands in Joseph's  
presence,

Come to me, O soul, for the Beloved is in the midst.  
All the house are drunken—none has knowledge  
Of each who enters that he is so-and-so or so-and-so.  
Do not sit intoxicated at the door : come into the  
house quickly ;

He is in the dark whose place is the threshold.  
Those drunk with God, tho' they be thousands, are yet one ;  
Those drunk with lust—tho' it be a single one, he is a  
double.

Go into the wood of lions and reck not of the wound,  
For thought and fear—all these are figments of women.



۱۷ گانجا نبود زخم همه رحمت و مهرست

لیکن پس در و هم تو مانده فانست

۱۸۰ در بیشه بزن آتش و خاموش کن ای دل

در کش تو زبان زآنکه زبان تو زیانست

---

۱۸۰ (V) زبان تو زبانه است (V) مزین آتش ۱۸

For *there* is no wound: all is mercy and love,  
●  
But thy imagination is like a bar behind the door.  
Set fire to the wood, and keep silence, O heart;  
Draw back thy tongue, for thy tongue is harmful.

مَضَارِعِ مُثَمِّنِ اخْرَبِ مَكْفُوفِ مَقْصُورِ : Metre

[---و|---و|و---و|---و]

- V. ۱ بنمای رخ که باغ و گلستانم آرزوست  
 بکشای لب که قند فراوانم آرزوست
- ۲ ای آفتاب رخ بنمای از نقاب ابر  
 کآن چهره مُشعشع تابانم آرزوست
- ۳ بشنیدم از هوای تو آوازِ طبلِ باز  
 باز آمدم که ساعدِ سلطانم آرزوست
- ۴ گُفتی ز ناز بیش مرنجان مرا برو  
 آن گُفتنت که بیش مرنجانم آرزوست
- ۵ وآن دفع گُفتنت که برون شو بخانه نیست  
 وآن ناز و کبر و تُندیِ دربانم آرزوست
- ۶ ای بادِ خوش که از چمنِ دوست می وزی  
 بر من بوز که مُژده ریحانم آرزوست
- ۷ آن نان و آبِ چرخ چو سیلیست بی وفا  
 من ماهیِ نهنگم و عُمّانم آرزوست

## XVI.

Show thy face, for I desire the orchard and the rose-garden;  
 Ope thy lips, for I desire sugar in plenty.

O sun, show forth thy face from the veil of cloud,  
 For I desire that radiant glowing countenance.

From love for thee I hearkened to the sound of the  
 'falcon-drum;

I have returned, for the sultan's arm is my desire.

'Vex me no more,' thou saidst capriciously, 'begone!'

I desire that saying of thine, 'Vex me no more.'

And thy bidding off with 'Depart, he is not at home,'

And the airs and pride and harshness of the door-keeper  
 I desire.

O sweet zephyr, that blowest from the flower-plot of the  
 Friend,

Blow on me, for I desire news of the basil.

The bread and water of destiny is like a treacherous flood;

I am a great fish, and desire the sea of 'Omān.

- یار وا اَسفاها همی زَنم  
دیدارِ خوبِ یوسفِ کنعانم آرزوست  
۹ بِلله که شهر بی تو مرا  
آوارگِی کوه و بیابانم آرزوست  
۱۰ یك دست جامِ باده و يك دست زُلفِ یار  
رقصی چنین میانه میدانم آرزوست  
۱۱ زین همهانِ سُستِ عناصرِ دلم کِشِفت  
شیرِ خُدا و رُستمِ دستانم آرزوست  
۱۲ در دستِ هر که هست ز خوبی قُراضهاست  
آن معدنِ ملاحِت و آن کانم آرزوست  
۱۳ هرچند مُفلسم نپذیرم  
کانِ عقیقِ نادرِ لرزانم آرزوست  
۱۴ زین خلق پُر شکایتِ کِریانم و ملول  
آن های و هوی و زاریِ مستانم آرزوست  
۱۵ جانم ملول کُشت ز فرعون و ظلمِ او  
آن نورِ رویِ موسیِ عمرانم آرزوست

عزیزئی ۱۲ (L). یعقوب‌وار زان نَفَسِ آتشین زَنم ۸  
آن معدنِ لطافت و ارکانم آرزوست (V). قُراضهاست for  
(V). چو بدیدم عقیقِ تو ۱۳ (V).

Like Jacob I am uttering cries of grief,

I desire the fair face of Joseph of Canaan.

By God, without thee the city is a prison to me,

O'er mountain and desert I desire to wander.

In one hand a wine-cup and in one hand a curl of the  
Beloved :

Such a dance in the midst of the market-place is my desire.

My heart is weary of these weak-spirited companions ;

I desire the Lion of God and Rustam, son of Zāl.

Filings of beauty are in the possession of every one that  
exists ;

I desire that quarry and that mine of exquisite loveliness.

Bankrupt tho' I be, I will not accept a small carnelian ;

The mine of rare tremulous carnelian is my desire.

Of this folk I am full of complaint, weeping and weary ;

I desire the drunkards' wailing and lamentation.

My soul is grown weary of Pharaoh and his tyranny ;

I desire the light of the countenance of Moses, son of  
'Imrān. •

- ۱۶ گفتند یافت نیست بسی جُسته ایم ما  
چیزی که یافت می نشود آنم آرزوست
- ۱۷ گویاترم ز بُلْبُل و اَمّا ز رَشِكِ عام  
مُهریست بر زبانم و افغانم آرزوست
- ۱۸ دی شیخ با چراغِ همی گُشت کُردِ شهر  
کز دیو و دد ملولم و انسانم آرزوست
- ۱۹ خُود کارِ من گُذشت ز هر آرزو  
از کُون و از مکان سویی ارکانم آرزوست
- ۲۰ پنهان ز دیدها و همه دیدها ازو  
آن آشکارصنعتِ پنهانم آرزوست
- ۲۱ گوشم شنید قصّه ایمان و مست شد  
گُوی قسم و جسم و صورتِ ایمانم آرزوست
- ۲۲ من خُود ربّابِ عشقم و عشقم ربّابی است  
دست و کنار و نغمه عُثمانم آرزوست
- ۲۳ میگوید آن ربّاب که هر دم ز اشتیاق  
آن لطفهای رحمتِ رحمانم آرزوست
- ۲۴ ای مُطربِ ظریف تو باقیِ این غزل  
زین سان همی شمار که زین سانم آرزوست
- ۲۵ بنمای شمسِ مفخرِ تبریزِ شرقِ عشق  
من هُدهدمِ حُضورِ سلیمانم آرزوست

(T) ز رَشِكِ جام ۱۷ (V) جُسته for خُسته ۱۶

(L) شیخ نامِزاج ۱۸

'They said, 'He is not to be found, we have sought Him long.'

A thing which is not to be found—*that* is my desire.

I am more eloquent than the nightingale, but because of vulgar envy

A seal is on my tongue, tho' I desire to moan.

Yesterday the Master with a lantern was roaming about the city,

Crying, 'I am tired of devil and beast, I desire a man.'

My state has passed even beyond all yearning and desire ;

I desire to go from Being and Place toward the Essentials.

He is hidden from our eyes, and all objects are from Him ;

I desire that hidden One whose works are manifest.

Mine ear listened to the tale of faith and was intoxicated ;

Say, 'The limbs and the body and the form of faith are my desire.'

I myself am Love's rebeck, and Love is a rebeck to me ;

I desire the hand and bosom and modulation of 'Othmān.

That rebeck is saying, 'Every moment passionately

I desire the favours of the mercy of the Merciful.'

O cunning minstrel, con the rest of this ode

After this fashion, for after this fashion I desire.

Display, O Sun, who art Tabriz's glory, the dawning of Love ;

I am the hoopoe: the presence of Solomon is my desire.



Metre : [ ۛ - - | ۛ - - | ۛ - - | ۛ ] مُتَقَارِبِ مُثَمِّنِ مقصور :

- V. ۱ من آن روز بودم که اسما نبود  
 نشان از وجودِ مُسَمّا نبود  
 ۲ ز ما شد مُسَمّا و اسما پدید  
 در آن روز کآنجا من و ما نبود  
 ۳ نشان گشت مَظْهَرِ سِرِ زُلفِ یار  
 هنوز آن سِرِ زُلفِ زیبا نبود  
 ۴ چلیپا و نصرانیان سر بسر  
 بپیمودم اندر چلیپا نبود  
 ۵ به بُتخانه رفتم بدیرِ کهن  
 درو هیچ رنگی هُویدا نبود  
 ۶ بکوهِ هرا رفتم و قندهار  
 بدیدم در آن زیر و بالا نبود

RV

(V). بپیوندم ۴ (V). نشانِ مَظْهَرِ سِرِ زُلفِ یار ۳  
 (V). هرا for حری ۶ (V). بدیرِ کهن for به بُتخانه در ۵  
 (R). بکویِ هرا This couplet is followed in V by another  
 which I have omitted as it repeats the rhyme :

ز زیر و ز بالا فرو دیدمش  
 که نزدیکِ وی زیر و بالا نبود

## XVII.

I was on that day when the Names were not,  
 Nor any sign of existence endowed with name.  
 By me Names and Named were brought to view  
 On the day when there were not 'I' and 'We.'  
 For a sign, the tip of the Beloved's curl became a  
     centre of revelation ;  
 As yet the tip of that fair curl was not.  
 Cross and Christians, from end to end,  
 I surveyed ; He was not on the Cross.  
 I went to the idol-temple, to the ancient pagoda ;  
 No trace was visible there.  
 I went to the mountains of Herāt and Candahār ;  
 I looked ; He was not in that hill-and-dale.

- ۷ بِعَمْدًا شُدْم بِر سِرِ گَوِه قَاف  
در آن جای جُز جایِ عَنقا نبود
- ۸ بکعبه کشیده ...  
در آن مقصدِ پیر و برنا نبود
- ۹ بپُرسیدم از ابنِ سینا ش حال  
بر اندازهٔ ابنِ سینا نبود
- ۱۰ سَوِیِ مَنْظَرِ قَافِ قَوْسِیْنِ شُدْم  
در آن 'بارگاهِ مُعَلّا نبود
- ۱۱ نِگَهِ کُردم اندر دِلِ خَوِشْتَن  
در آن جاش دیدم دِکُتر جا نبود
- ۱۲ بجز شَمِسی تَبْرِیزِ پاکِیزه جان  
کسی مست و مَخْمُور و شیدا نبود
- (R) در آنجا نشانی ز عَنقا نبود ۷

With set purpose I fared to the summit of Mount Qāf ;

In that place was only the 'Anqā's habitation.

I bent the reins of search to the Ka'ba ;

He was not in that resort of old and young.

I questioned Ibn Sīnā of his state ;

He was not in Ibn Sīnā's range.

I fared towards the scene of "*two bow-lengths' distance*";

He was not in that exalted court.

I gazed into my own heart ;

There I saw Him ; He was nowhere else.

Save pure-souled Shamsi Tabrīz

None ever was drunken and intoxicated and distraught.

Metre: هَزَجِ مُثَمِّنِ اخَرَب: [---|---|---|---]

- C. ۱ جان پیش تو هر ساعت میریزد و میروید  
 ۲ وز بهر یکی جان کس چون با تو سخن گوید  
 هر جای نهی پائی از خاک بروید سر  
 از بهر یکی سر کس دست از تو گجا شوید  
 ۳ روزی که بپرد جان از لذت بوی تو  
 جان داند و جان داند کز دوست چه  
 یکدم که خمار تو از مغز شود کمتر  
 ۴ صد نوحه بر آرد سر هر موی همی موید  
 من خانه تهی کردم کز رخت پردازم  
 ۵ میگاهم تا عشقت افزاید و افزوید  
 از بهر چنین سودی جان باختن اولی تر  
 ۶ خامش که همان ارزد ای خواجه که  
 جانم ز پی عشقت شمس الحق تبریزی  
 ۷ بی پای چو کشتیها در بحر همی پوید

## XVIII.

Before thee the soul is hourly decaying and growing,  
 And for one soul's sake how should any plead with thee?  
 Wherever thou settest foot a head springs up from the  
 earth ;

For one head's sake why should any wash his hands of  
 thee ?

That day when the soul takes flight enraptured by thy  
 fragrance,

The soul knows, the soul knows what fragrance is the  
 Beloved's.

As soon as thy fumes vanish out of the brain,  
 The head heaves a hundred sighs, every hair is lamenting.  
 I have emptied house, to be quit of the furniture ;  
 I am waning, that thy love may increase and wax.  
 'Tis best to gamble the soul away for so great a gain.  
 Peace ! for it is worth, O master, just that which it seeks.  
 My soul in pursuit of thy love, Shamsu 'l Haqq of Tabriz,  
 Is scudding without feet, ship-like, over the sea.

هَزَجِ مُثَمَّنٍ اخْرَبِ مَكْفُوفٍ مَقْصُورِ Metre:

[---و|و---و|و---و|و-و]

- L. ۱ بر چرخ سحرگاه یکی ماه عیان شد  
 ۲ وز چرخ بزیر آمد و بر ما نگران شد  
 چون باز که بر باید مرغی بگه صید  
 بر بود مرا آن مه و بر چرخ روان شد  
 در خود چو نظر کردم خود را بندیدم  
 زیرا که در آن مه تنم از لطف چو جان شد  
 در جان چو سفر کردم جز ماه ندیدم  
 تا سیر تجلی ازل جمله بیان شد  
 ۵ نه چرخ فلک جمله در آن ماه فرو شد  
 همه در بحر نهان شد  
 ۶ آن بحر بزد موج و خرد باز بر آمد  
 و آوازه در افکند چنین گشت و چنان شد  
 ۷ آن بحر کفی کرد بهر پاره از آن کف  
 نقشی ز فلان آمد و جسمی ز فلان شد

BCL Lakh. TV

(B) نقشی for نفسی ۷ (L) نه چرخ و فلک جمله ۵

## XIX.

At morning-tide a moon appeared in the sky,  
 And descended from the sky and gazed on me.  
 Like a falcon which snatches a bird at the time of hunting,  
 That moon snatched me up and coursed over the sky.  
 When I looked at myself, I saw myself no more,  
 Because in that moon my body became by grace, even  
     as soul.  
 When I travelled in soul, I saw nought save the moon,  
 Till the secret of the eternal Theophany was all re-  
     vealed.  
 The nine spheres of heaven were all merged in that moon,  
 The vessel of my being was completely hidden in the sea.  
 The sea broke into waves, and again Wisdom rose  
 And cast abroad a voice ; so it happened and thus it befell.  
 Foamed the sea, and at every foam-fleck  
 Something took figure and something was bodied forth.



هر پاره کفِ جسمِ گز آن بهر نشان یافت  
 در حال گُدازید و درین بحر روان شد  
 بی دَولتِ مخدومی شمسِ اَلْحَقِ تبریز  
 نی ماه توان دیدن و نی بحر توان شد

(L) نی ماه توان بودن ۹

Every foam-fleck of body, which received a sign from  
 that sea,

Melted straightway and turned to spirit in this ocean.

Without the power imperial of Shamsu 'l Ḥaqq of Tabrīz

One could neither behold the moon nor become the sea.

Metre:  $\text{مُجَتَّتْ مُثَمِّنْ مَخْبُون}$  [x--x--|x--x--|x--x--|x--x--]

- B.
۱. بَگِیرِ دامنِ لُطفش که ناگَهان بَگُریزد  
ولی مَکش تو چو تیرش که از کِمان بَگُریزد
  ۲. چه نقِشها که بیازد چه حیلها که بسازد  
بنقشِ حاضِر باشد ز راهِ جان بَگُریزد
  ۳. در آسمانش بَجوئی چو مَه در آب بتابد  
در آب چونکه در آئی بآسمان بَگُریزد
  ۴. ز لامکانش بَجوئی نشان دَهد بمکانت  
چو در مکانش بَجوئی بلامکان بَگُریزد
  - چو تیر می برود از کمان چو مرغ گُمانت  
یقین بدان که یقینوار از گمان بَگُریزد
  ۶. از این و آن بَگُریزم ز ترس نی ز ملولی  
که آن نِگارِ لطیفم از این و آن بَگُریزد

BCTV

(B<sup>2</sup>). چو تیر می برود از وجود مرغ کمان او ۵  
for (V) وار for تیر (V). چو مرغ for

## XX.

Grasp the skirt of his favour, for on a sudden he will flee ;  
 But draw •him not, as an arrow, for he will flee from  
 the bow.

What delusive forms does he take, what tricks does he  
 invent !

If he is present in form, he will flee by the way of spirit.

Seek him in the sky, he shines in water, like the moon ;

When you come into the water, he will flee to the sky.

Seek him in the placeless, he will sign you to place ;

When you seek him in place, he will flee to the placeless.

As the arrow speeds from the bow, like the bird of your  
 imagination,

Know that the Absolute will certainly flee from the  
 Imaginary.

I will flee from this and that, not for weariness, but  
 for fear •

That my gracious Beauty will flee from this and that.

گُریزِ پای چو بادم ز عشقِ گُل چو صبا ام  
 گُلی ز بیمِ خِزانی ز بوستان بگُریزد  
 چنان گُریزد نامش چو قصدِ گُفتن بیند  
 که گُفت نیز نتابی که آن فلان بگُریزد  
 ۹ چنان گُریزد از تو که گُرنویسی نقشش  
 ز لوحِ نقشِ بپرد ز دلِ نشانِ بگُریزد

ز بیمِ بادِ خِزانی (T). چو صبا ام for نه گُلی  
 (B). چو قصدِ گُفتم شد ۸ (T). گُلی ز بیمِ خِزانی for  
 (V). که گُفته اند ندانی (B). نیز نتابی for بند ندانی

As the wind I am fleet of foot, from love of the rose I  
 am like the zephyr ;

The rose in dread of autumn will flee from the garden.

His name will flee, when it sees an attempt at speech,

So that you cannot even say, 'Such an one will flee.'

He will flee from you, so that if you limn his picture,

The picture will fly from the tablet, the impression will  
 flee from the soul.

Metre: [ ۴--- | ۴--- | ۴--- | ۴--- ] هَزَجِ مُثَمِّنِ سَالِم

- L. ۱ بَتِي ڪو زهره و مهرا همه شب شيوه آموزد  
 ۲ دو چشم او بجادوئي دو چشم چرخ بر دوزد  
 ۳ شِما دلها نِكه داريد من باري مُسلمانان  
 ۴ چنان آميختم با او كه دل با من نياميزد  
 ۵ نُخست از عشق او زادم بآخر دل بدو دادم  
 ۶ چو ميوه زايد از شاخى بدان شاخ اندر آويزد  
 ۷ سر زلفش همى گويد هلا رَو بر رسن بازى  
 ۸ رُخ شمعش همى گويد كجا پروانه تا سوزد  
 ۹ براى آن رسن بازى دلا زو باش چنبر شو  
 ۱۰ در افكن خويش بر آتش چو شمع او بر افروزد  
 ۱۱ چو ذوق سوختن ديدى دگر نشكيبى از آتش  
 ۱۲ حيات آيد تُرا ز آتش نينگيزد

CL Lakh.

۲ گه من باري (L) contra metr.

## XXI.

A beauty that all night long teaches love-tricks to Venus  
and the moon,

Whose two eyes by their witchery seal up the two eyes  
of heaven.

Look to your hearts! I, whate'er betide, O Moslems,  
Am so mingled with him that no heart is mingled with me.  
I was born of his love at the first, I gave him my heart  
at the last;

When the fruit springs from the bough, on that bough  
it hangs.

The tip of his curl is saying, 'Ho! betake thee to rope-  
dancing.'

The cheek of his candle is saying, 'Where is a moth  
that it may burn?'

For the sake of dancing on that rope, O heart, make  
haste, become a hoop;

Cast thyself on the flame, when his candle is lit.

Thou wilt never more endure without the flame, when  
thou hast known the rapture of burning;

If the water of life should come to thee, it would not  
stir thee from the flame.



۲۲

Metre : سریع مَطْوِی مَوْقُوف [- ۰ ۰ ۰ - | - ۰ ۰ ۰ - | - ۰ ۰ ۰ -]

- B. ۱ گُفت کسی خواجه سنائی بهرد  
 مرگِ چنین خواجه نه کاریست خُرد
- ۲ گاه نبود او که ببادی پرید  
 آب نبود او که بسرما فُسرَد
- ۳ شانه نبود او که بهوئی شکست  
 دانه نبود او که زمینش فُشرد
- ۴ گنج زری بود درین خاکدان  
 گو دو جهان را بجوی می شُمرَد
- قالبِ خاکی سویی خاکی فِکند  
 جان و خِرد سویی سَموات بُرد
- صاف بر آمیخته با دُرِد می  
 بر سرِ خُم رفت و جُدا کُشت دُرَد
- جانِ دُومرا که ندانند خلق  
 والله گویم که بجانان سُپرد

BLT

(B) مغلطه گویم و بجانان سُپرد (L) جامِ دُومرا ۷

## XXII.

Quoth some one, 'Master Sanā'ī is dead.'

The death of such a master is no little thing.

He was not chaff which flew on the wind,

He was not water which froze in winter.

He was not a comb which was broken with an hair,

He was not a seed which the earth crushed.

He was a treasure of gold in this dust-pit,

For he valued the two worlds at a barley-corn.

The earthly frame he flung to the earth,

Soul and intellect he bore to heaven.

The pure elixir mingled with the wine-dregs

Came to the jar's surface, and the lees settled apart.

The second soul which the vulgar know not

I protest by God that he surrendered to the Beloved.

- ۸ در سَفَر اُفتند بهم ای عزیز ،  
 مروزی و رازی و رومی و گُرد  
 ۹ خانه خُود باز رُود هر یکی  
 اطلس کی باشد همتای مُرد  
 ۱۰ خامُش کُن چون نُقَط اِیرا مَلِک  
 نام تو از دفتر کَفتن سُتُرد

- (B). مرغزی و تازی ۸  
 (B<sup>2</sup>). همتای بُرد ۹  
 (L). خامُش و شو کین سُخُنْتِرا مَلِک ۱۰  
 (B<sup>2</sup>). چون مَلِک نُطق عِشَق

In travel, dear friend, there meet together

The native of Marv and of Rai, the Roman and the Kurd.

~~Each~~ Each one returns to his home ;

How should an old man be the companion of youths ?

Keep silence, like the points (of a compass), because the  
King

Has erased thy name from the book of speech.

۲۳

مُضَارِعِ مُثَمِّنِ اخْرَبِ مَكْفُوفِ مَقْصُورِ : Metre

[---و | -و-و | و---و | -و-و]

- L.                      لطفی نماند کان صنمِ خوش‌لقا نکرد                      ۱
- مارا چه جرمِ گُرِ کَرَمَش با شما نکرد
- تشنّیع می زنی که جفا کرد آن نیکار                      ۲
- خوبی که دید در دو جهان که جفا نکرد
- عشقش، شکر نیست اگر او شکر نداد                      ۳
- نش همه وفاست اگر او وفا نکرد
- بنمای خانه که ازو نیست پُر چراغ                      ۴
- بنمای صَفّه که رُخش پُر صفا نکرد
- به‌گفت                      ۵
- نظارهٔ جمالِ خدا جز خدا نکرد
- این چشم و آن چراغ دو نورند هر یکی                      ۶
- چون این بهم رسید کسی‌شان جدا نکرد

BCL Lakh. T

There are two versions of this ghazal in L. The former (L<sup>a</sup>) contains only five couplets (۱ ۲ ۳ ۴ ۵ above). I give here the text of the second (L<sup>b</sup>).

حُسنِ (L<sup>b</sup>) عشقِ تو شکرست. (L<sup>a</sup>) عشقش شکرست ۳  
کس از ایشان جدا. (L<sup>a</sup>) کس آسان جدا ۶. (L<sup>b</sup>) شما  
(L<sup>b</sup>).

## XXIII.

No favour was left which that winsome beauty did not bestow.

What fault of ours, if he failed in bounty towards you?  
Thou art reviling, because that charmer wrought tyranny;  
Who ever saw in the two worlds a fair one that played  
not the tyrant?

His love is a sugar-cane, tho' he gave not sugar;  
His beauty is perfect faith, tho' he kept not faith.  
Show a house that is not filled by him with lamps,  
Show a portico that his face filled not with loveliness.  
When the spirit became lost in contemplation, it said this:  
'None but God has contemplated the beauty of God.'  
This eye and that lamp are two lights, each individual;  
When they came together, no one distinguished them.

هر يك ازین مثال بیانست و  
 جُز برشكِ نورِ رُخش وَاَلْضَّحَى نکرد  
 خَیَّاطِ روزگارِ ببالایِ هیچکس  
 پیراهنی ندوخت که اورا قبا نکرد  
 خُرشیدِ رویِ مَفخرِ آفاقِ شمسِ دین ۹  
 برفانثی نتافت که اورا بقا نکرد

---

(I.<sup>b</sup>) نور و رُخش (CL<sup>b</sup>). om. و ۷

Each of these metaphors is at once an explanation and  
a misconception ;

God revealed "*By the morning splendour*" in envy of  
the light of his countenance.

Never did the tailor, Destiny, to any one's measure  
Stitch a shirt but he tore it in pieces.

The sun of the face of Shamsi Dīn, glory of the horizons,  
Never shone upon aught perishable but he made it  
eternal.

•

•



Metre : مُجْتَتِ مُثْمِنِ مَخْبُونِ [ - - - | - - - | - - - | - - - ]

- B. ۱ بروزِ مرثُ چو تابوتِ من روان باشد  
 گُمانِ مبر که مرا دل درین جهان باشد  
 ۲ برایِ من مِثری و مِثو دریغ دریغ  
 بدامِ دیو در اُفتی دریغ آن باشد  
 ۳ جنازه‌ام چو ببینی مِثو فِراقِ فِراق  
 مرا وصال و مُلاقات آن زمان باشد  
 ۴ مرا بگورِ سپاری مِثو وداعِ وداع  
 که گورِ پردهٔ جمعیتِ جنان باشد  
 ۵ فرو شدن چو بدیدی بر آمدنِ بنگر  
 غروبِ شمس و قمر را چرا زیان باشد  
 ۶ ترا غروب نماید ولی شروق بُود  
 لحد چو حبس نماید خلاص جان باشد

BCL Lakh. TV

(B) بدوغِ دیو ۲. (L) دردِ این جهان باشد ۱

۳ For the second misrā' of this beyt B and V substitute the second misrā' of ۴. ۴ For the second misrā' of this beyt B and V substitute the second misrā' of ۳.

(L) جمعیتِ جنان for ارواحِ ساکنان

## XXIV.

When my bier moveth on the day of death,  
 Think not my heart is in this world.  
 Do not weep for me and cry 'Woe, woe!'  
 Thou wilt fall in the devil's snare: that is woe.  
 When thou seest my hearse, cry not 'Parted, parted!'  
 Union and meeting are mine in that hour.  
 If thou commit me to the grave, say not 'Farewell,  
     farewell!'  
 For the grave is a curtain hiding the communion of  
     Paradise.  
 After beholding descent, consider resurrection;  
 Why should setting be injurious to the sun and moon?  
 To thee it seems a setting, but 'tis a rising;  
 'Tho' the vault seems a prison, 'tis the release of the soul.

۷ گُدام دانه فرو رفت در زمینِ که نرُست

چرا بدانهُ اِنسانَت این گُمان باشد

۸ گُدام دَلو فرو شد که پُرِ برون نآمد

ز چاه یوسفِ جانرا چرا فُغان باشد

۹ دهانُ ببند ازین سو و زآن طَرَف بکُشای

که های و هوی تو در جَوّ لامکان باشد

(V) جَوّ لامکان (L) دهانِ خود به نبستی ۹

What seed went down into the earth but it grew?

Why this doubt of thine as regards the seed of man?

• What bucket was lowered but it came out brimful?

Why should the Joseph of the spirit complain of the well?

Shut thy mouth on this side and open it beyond,

For in placeless air will be thy triumphal song.

•  
•

[v-v- | vv- - | v-v- | vv-]

- BC Lakh. TV**

(BV). رنج ضرور ۳

(BCT). بٹکیرانہ ۶

## XXV.

Look on me, for thou art my companion in the grave  
 On the night when thou shalt pass from shop and dwelling.  
 Thou shalt hear my hail in the hollow of the tomb: it  
     shall become known to thee

That thou wast never concealed from mine eye.

I am as reason and intellect within thy bosom

At the time of joy and gladness, at the time of sorrow  
     and distress.

O strange night when thou hear'st the well-known voice,  
 Scap'st from the stroke of asp, and leap'st from the  
     horror of ant!

Love's intoxication will bring to thy grave, as a gift,  
 Wine and mistress and candle and meats and sweets and  
     incense.

In the hour when the intellectual lamp is lighted,  
 What a paeon goes up from the dead men in the tombs!

- ۷ ز های و هوی شود خیره خاک، گورستان  
 ز بانك طبل قیامت ز طمطراقِ نُشور
- ۸ كَفَن دریده كُرفته دو كُوشِ خود از بیم  
 دماغ و كُوش چه باشد به پیش نفخه صور
- ۹ تو چشمِ خویش نِگه دار تا غَلَط نكنی  
 كه تا یکی بُودت عینِ ناظر و منظور
- ۱۰ بهر طَرَف نِگری صورتِ مرا بینی  
 اكثَر بخود نِگری یا بسوی آن شر و شور
- ۱۱ ز احوالی بگُریز و دو چشم نیکو كُن  
 كه چشمِ بد بُود آن لحظه از جمالِ دور
- ۱۲ بصورتِ بَشَرَم هان و هان غَلَط نكنی  
 كه روح سخت لطیفست و عشق سخت غیور
- ۱۳ چه جای صورتِ اكثَر خود نَمَد شود صدتو  
 شُعاعِ آینه جان عالمِ آوَرَد بظهور
- ۱۴ بجای لُقْمه و پول ار خُدای جُستند  
 نِشسته بر لبِ خندق ندیدئی يك كور

آن زمان ۱۲. (V) هر شر و شور ۱۰. (V) شود تیره ۷  
 از ۱۴. (BCT) عَلم زَنَد بظهور ۱۳. (V) هان و هان for  
 (V) ندیده لبِ كور. (T) خُدای را جُستی. (CV) خُدای  
 (T) يك كور. (BC) پلِ كور

The earth of the grave-yard is confounded by their cries,  
By the din of the drums of resurrection, by the pomp  
of rising from the dead.

They have rent their shrouds, they have pressed tight  
their two ears in terror ;

What is brain and ear before the blast of the trumpet ?

Look to thine eye, that thou mistake not,

That unto thee the essence of seer and seen may be one.

To whatever side thou gaze, my form thou shalt espy,

Whether thou gaze on self or towards that moil and mell.

Shun distorted vision and heal thine eyes,

For in that moment the evil eye shall be far from my  
beauty.

O take heed, lest thou misconceive me in human shape,

For spirit is very subtle, and love is very jealous.

What room for form, if the felt is hundredfold ?

'Tis the rays of the soul's mirror that bring the world  
to view.

Had they sought God instead of morsel and pittance,

Thou hadst not seen a single blind man seated on the  
moat-edge. •



- ۱۵      بشهرِ ما تو چو غمّاز خانه بکشدی  
 دهان بیسته و غمّاز باش همچون نور
- ۱۶      خموش کردم و از غیرِ اهل بنهفتم  
 خودِ اهلِ جُمْلَه توئی راز شد ز من مستور
- ۱۷      بیا بجانبِ مشرقِ چو شمسِ تبریزی  
 بین تو کُوبهٔ فتح و رایتِ منصور
- 

(C). اهلِ غیرِ ۱۶      (CV). چو تو ۱۵

Since Thou hast opened house in our city as dealer in  
amorous glances,

Deal out glances, like light, with closed lips.

I hold my peace and keep the unworthy in the dark ;

Thou art all that is worthy : the mystery is veiled from me.

Come, like the Sun of Tabrīz, towards the east ;

See the star of victory and the conqueror's banner !

Metre: [ - ۰ - - - | - ۰ - - - | - ۰ - - - | - ۰ - ] رَمَلِ مُثَمَّنِ مقصور

- B. ۱ از کِنارِ خویش یابم هر دمی من بوی یار  
چون نگیرم خویشتن را هر شبی اندر کِنار
- ۲ دوش باغِ عشق بودم این هوس بر سر دوید  
مهرِ او از دیده سر بر زد روان شد جویبار
- ۳ هر کُلِ خندان که روید از لبِ خندانِ او  
رسته بود از خارِ هستی جسته بود از ذو آلفقار
- ۴ هر درختی و گیاهی در چمنِ رقصان شده  
لیک اندر چشمِ عامه بسته بود و بر قرار
- ۵ ناگهان اندر رسید از یک طرف آن سروِ ما  
تا که بیخود گشت باغ و دست برهم زد چنار
- ۶ رو چو آتش می چو آتش عشق آتش هر سه خوش  
جان ز آتشیهای برهم در فغان آئین آفرار
- ۷ در جهانِ وحدتِ شه این عدد را گنج نیست  
وین عدد هست از ضرورت در جهانِ پنج و چار

BC Lakh.

(C) او چو آتش ۶ (B) ناگه بیخود ۵

## XXVI.

From the bosom of Self I catch continually a scent of  
the Beloved :

How should I not, every night, take Self to my bosom ?  
Yestereve I was in Love's garden : this desire came into  
my head :

His sun peeped forth from mine eye : the river (of tears)  
began to flow.

Each laughing rose that springs from his laughing lip  
Had escaped the thorn of being, had avoided Dhū 'lfiqār.  
Every tree and blade of grass was dancing in the meadow,  
But in the view of the vulgar they were bound and at  
rest.

Suddenly on one side our Cypress appeared,  
So that the garden became senseless and the plane clapped  
its hands.

A face like fire, wine like fire, Love afire—all three  
delectable ;

The soul, by reason of the mingled fires, was wailing  
'Where shall I flee ?'

In the world of Divine Unity is no room for Number,  
But Number necessarily exists in the world of Five and  
Four.

- ۸ صد هزاران سیب شیرین بِشَمَدی در دستِ خویش  
 گریکی خواهی که گردد جُمْلَه را درهم فشار
- ۹ بی شمارِ حرفها این نُطق در دل بین که  
 ساده‌رنگی هست شکلی آمده از اصلِ کار  
 تبریزی نشسته شاهوار و پیش او  
 شعر من صفها زده چون بندگانِ اختیار

You may count a hundred thousand sweet apples in  
your hand :

If you wish to make One, crush them all together.

Behold, without regarding the letters, what is this language in the heart ;

Pureness of colour is a quality derived from the Source  
of Action.

Shamsi Tabriz is seated in royal state, and before him  
My rhymes are ranked like willing servants.

جَتَّتْ مُثَمِّنْ مَخْبُونِ مَقْصُور : Metre

[ - - - | - - - | - - - | - - ]

- V. درخت اَکْثَرِ مُتَحَرِّکِ بُدِی بیا و بپر  
 نه رنج اَرَه کشیدی نه زخمهای تَبَر  
 ۲ وَرِ آفتابِ نَرَفْتِی بِپَر و پا هر شب  
 جهان چگونِه مَنَوَّر شُدِی بَکاهِ سَه  
 ۳ وَرِ آبِ تَلَخِ نَرَفْتِی ز بحرِ سَوِی اُفَق  
 کَجَا حیاتِ کُلِستانِ شُدِی بَسِیل و مَطَر  
 ۴ چو قطره از وَطَنِ خویِش رَفْت و باز آمد  
 مُصَادِفِ صَدَفِی کُشت و شُدِ یکی کُوهَر  
 ۵ نه یوسُفِی بَسَفَرِ رَفْت از پَدَرِ کُریان  
 نه در سَفَرِ بَسَعادَت رسید و مُلک و ظَفَر  
 ۶ نه مُصطَفَی بَسَفَرِ رَفْت جَانِبِ یَثَرِب  
 بیافَت سَلْطَنَت و کُشت شاه

BCTV

نه یوسُفِی ۵ (V) مُصَادِق ۴ (V) بیا و بپر ۱ (V) پَسری (V).

## XXVII.

If a tree might move by foot and wing,

It would not suffer the pain of the saw or the blows of  
the axe.

And if the sun did not fare by wing and foot every night,

How would the world be illuminated at morning-tide?

And if the salt water did not go up from the sea to  
the sky,

Whence would the garden be quickened by river and rain?

When the drop departed from its native home and returned,

It found a shell and became a pearl.

Did not Joseph go on a journey from his father, weeping?

Did he not, in the journey, come to fortune and kingdom  
and victory?

Did not Muṣṭafā go a-journeying toward Medīna,

Gain sovereignty, and become lord of an hundred lands?



و گُر تو پای نداری سَفَر کُنِین در خویش  
 چو کانِ لعل پذیرا شو از شُعاعِ اثر  
 ز خویشتن سَفَری کُن بخویش ای خواجه  
 که از چُنین سَفَری کُشت خاکِ معدِنِ زر  
 ۹ ز تلخی و ترشی رو بسوی شیرینی  
 چنانک رُست ز تلخی هزار گونه ثَمَر  
 ۱۰ ز شمسِ مَفخرِ تبریز این عجائبِ بین  
 از آنکه هر شَجَر از نورِ شمسِ یابد فر

۹ V substitutes for the second miṣrā' of this beyt the second miṣrā' of ۱۰., and vice versa; the sense, however, seems to require the order given above, which is also found in T. (CT). این عجائبِ بین جوی شیرینی ۱۰.

Tho' you have no feet choose to journey in yourself,  
 Like the ruby-mine receive a print from the sunbeams.  
 Make a journey out of self into self, O master,  
 For by such a journey earth becomes a quarry of gold.  
 From sourness and bitterness advance to sweetness,  
 Even as from briny soil a thousand sorts of fruit spring up.  
 From the Sun, the pride of Tabrīz, behold these miracles,  
 For every tree gains beauty by the light of the sun.

۱. بازگ زدم نیم شبان کیست درین خانه دل

**BCL**

(B). تَر از خون ۳. (B). کین نقشِ تو است ۲.  
 بخش (L). محرمِ مارا تو بجل (BL). مُجرِمِ عشقست ۴.  
 (B). مکن for

## XXVIII.

I cried out, at midnight, 'Who is in this house of the heart?'

He said, "'Tis I, by whose countenance moon and sun are shamed.'

He said, 'Why is this house of the heart filled with diverse images?'

Said I, 'They are the reflexion of thee, O thou whose face is a candle of Chigil.'

He said, 'What is this other image, bedabbled with heart's blood?'

Said I, 'This is the image of me, heart-sore and with feet in the mire.'

I bound the neck of my soul and brought it to him as a token:

'It is the confidant of Love; do not sacrifice thine own confidant.'

He gave me the end of a thread—a thread full of mischief and guile—

'Pull,' he said, 'that I may pull, and break it not in the pulling.'

- ٦ تافت از آن خرگه جان صورتِ تُرکم به از آن  
دست ببردِ سویی او دستِ مرا زد که بهل
- ٧ گُفتم تو همچو فلان تُرش شدی گُفت بدان  
من تُرشِ مصلحتم نه تُرشِ کینه و غل
- ٨ هرکه در آید که منم بر سرِ شاخش بزنم  
این حرمِ عشق بُود ای حیوان نیست اغل
- ٩ هست صلاحِ دل و دین صورتِ آن ترکِ یقین  
چشم فرو مال و بین صورتِ دل صورتِ دل
- (B<sup>3</sup>) یافت. (L) بافت از آن خرگه دل ٦

From the tent of the soul flashed out the form of my  
 Beloved, fairer than before ;  
 I stretched my hands to him ; he struck my hand, saying,  
 'Let go.'  
 I said, 'Thou art harsh, like such an one.' 'Know,' he  
 replied,  
 'That I am harsh for good, not from rancour and spite.  
 Whoever enters saying, "'Tis I," I smite him on the brow ;  
 For this is the shrine of Love, O fool ! It is not a  
 sheep-cote.'  
 Assuredly Ṣalāḥi dil u dīn is the image of that Fair  
 One ;  
 Rub thine eyes, and behold the image of the heart, the  
 image of the heart.

مَثَمِنٌ مَخْبُونٍ مَقْصُورٌ : Metre

[ - - - | - - - | - - - | - - - ]

- L. ۱ چگونہ بر نپرد جان چو از جنابِ جلال  
 خطابِ لطفِ چو شکر بجان رسد که تعال  
 ۲ در آب چون نجهد زود ماهی از خشکی  
 چو بانک موج بگوشش رسد ز بحر زلال  
 ۳ چرا ز صید نپرد بسوی سلطان باز  
 چو بشنود خبرِ ارجعی ز طبل و دُوال  
 ۴ چرا چو ذره نیاید برقص هر صوفی  
 در آفتاب بقا تا رھاندش ز زوال  
 ۵ چنان لطافت و خوبی و حسن و جان بخشی  
 کسی ازو  
 ۶ پیر پیر هله ای مرغِ سویِ معدنِ خویش  
 که از قفس برهیدی و باز شد پرو بال  
 ۷ از آب شور سفر کن بسوی آبِ حیات  
 رجوع کن بسوی صدرِ جان ز صفِ نعال

BCL Lakh. TV

(L) خبری ۳. (BCV) بجانها همی رسد ۱  
 (L) شفا. (CT) کسی گزو. (BCT) حسنِ جان بخشی ۵

## XXIX.

Why does not the soul take wing, when from the glorious  
Presence

A speech of sweet favour comes to it, saying, 'Aloft'?  
How should a fish not leap nimbly from the dry land  
into the water,

When the sound of waves reaches its ear from the cold  
ocean?

Why should a falcon not fly from the quarry towards  
the King,

When it hears by drum and drum-stick the notice of  
"Return"?

Why should not every Sūfī begin to dance, like a mote,  
In the sun of eternity, that it may deliver him from  
decay?

Such grace and beauty and loveliness and bestowal of life!  
O misery and error, if any one dispense with Him!  
Fly, fly, O bird, to thy native home,  
For thou hast escaped from the cage, and thy pinions  
are outspread.

Travel away from the bitter stream towards the water  
of life,

Return from the vestibule to the high seat of the soul.



- ۸ برو برو تو که ما نیز میرسیم ای جان  
ازین جهان جدائی بدان جهان وصال  
۹ چو کودکان هله تا چند ما بعالمِ خاک  
کنیم دامنِ خود پُر ز خاک و سنک و سِفال  
۱۰ ز خاک دست بداریم و بر سما پَتریم  
ز کودکی بگزینیم سویی بزمِ رجال  
۱۱ بین که قالبِ خاکی چه در جُوالِت کرد  
جُوالِرا بشکاف و بر آر سر ز جُوال  
۱۲ بدستِ راست بگزیر از هوا تو این نامه  
نه کودکی که ندانی یمینِ خود ز شمال  
۱۳ بگفت پیکِ خردرا خدا که پا بر شیر  
بگفت دستِ اجلرا که گوشِ حرص بهال  
۱۴ ندا رسید روان را روان شو اندر غیب  
منال و گنج بگزیر و دگر ز رنج منال  
۱۵ تو کن ندا و تو آوازه ده که سُلطانی  
تراست لطفِ جواب و تراست علمِ سؤال

سوی سنّ رجال ۱۰ is omitted in L. ما بعالمِ خاک ۹  
(BCV) بیا و گنج ۱۴ (C) سوی صفّ رجال (V).  
(L) تو کن ندا و آوازه ۱۵

Haste, haste! for we too, O soul, are coming  
 From this world of severance to that world of union.  
 O how long shall we, like children, in the earthly sphere  
 Fill our lap with dust and stones and sherds?  
 Let us give up the earth and fly heavenwards,  
 Let us flee from childhood to the banquet of men.  
 Behold how the earthly frame has entrapped thee!  
 Rend the sack and raise thy head clear.  
 Take from Love this scroll with thy right hand;  
 Thou art no child, not to know thy right from thy left.  
 God said to Reason's messenger, 'Begone,'  
 To the hand of Death he said, 'Chastise worldly desire.'  
 A voice came to the spirit, 'Spirit thee away to the  
     Unseen,  
 Take the gain and the treasure and lament the pain no  
     more.'  
 Cry out and proclaim that thou art King;  
 Thine is the grace of answer, and thine is the knowledge  
     of question. •

۳۰.

Metre: هَزَجِ مُسَدَّسِ مَقْصُور [ ۛ - - - ۛ - - - | ۛ - ۛ ]

- L. ۱ من از عالم ترا تنها گزینم  
روا داری که من غمگین نشینم  
۲ دل من چون قلم اندر کف  
ز تست ار شادمانم و ر حزنم  
۳ بجز آنچه تو خواهی من چه  
بجز آنچه نمائی من چه بینم  
۴ گه از من خار رویانی گهی گل  
گهی گل بویم و گه خار چینم  
۵ مرا گُر تو چنان داری چنانم  
مرا گُر تو چنین خواهی چنینم  
۶ در آن خمی که دلرا رنک بخشی  
که باشم من چه باشد مهر و

BCL Lakh.

There are two versions of this ghazal in L. I give the text of the second (L<sup>b</sup>) with a few changes. ۳ باشی for خواهی (L<sup>b</sup>). ۴ گهی از من (L<sup>b</sup>) contra metr.

۵ In first misrā', گه از من گل بروید گاه خاری (L<sup>a</sup>). ۶ در آن زخمی که دلرا رشک (L<sup>b</sup>). مرا چون, misrā', (B). ۶ در آن زخمی که دلرا رشک (L<sup>a</sup>). چه باشد for چنین با (B).

## XXX.

Thee I choose, of all the world, alone ;

Wilt thou suffer me to sit in grief ?

My heart is as a pen in thy hand,

Thou art the cause if I am glad or melancholy.

Save what thou willest, what will have I ?

Save what thou showest, what do I see ?

Thou mak'st grow out of me now a thorn and now a rose ;

Now I smell roses and now pull thorns.

If thou keep'st me that, that I am ;

If thou would'st have me this, I am this.

In the vessel where thou givest colour to the soul

Who am I, what is my love and hate ?

- ۷ تو بودی اول و آخر تو باشی  
 تو به کن آخرم از اولینم  
 ۸ چو تو پنهان شوی از اهل کفرم  
 چو تو پیدا شوی از اهل دینم  
 ۹ بجز چیزی که دادی من چه دارم  
 می جوئی ز جیه

چو پنهان گشتی از ۸. (L<sup>a</sup>) اولین و آخرینم ۷  
 (L<sup>b</sup>) هَویدا آمدی من اهل دینم. (L<sup>b</sup>) من اهل کفرم  
 (L<sup>b</sup>) من چه باشم ۹

Thou wert first, and last thou shalt be ;

Make my last better than my first.

When thou art hidden, I am of the infidels ;

When thou art manifest, I am of the faithful.

I have nothing, except thou hast bestowed it ;

What dost thou seek from my bosom and sleeve ?

Metre: هَزَجِ مُثَمِّنِ سَالِمِ [و---|و---|و---|و---و]

- ۱ چه تدبیر ای مُسلمانان که من خود را نمیدانم  
 نه ترسا نه یهودم من نه گُبرم نه مُسلمانم
- ۲ نه شرقیم نه غربیم نه برّیم نه بحریم  
 نه از کانِ طبیعیّم نه از افلاکِ گُردانم
- ۳ نه از خاکم نه از آبم نه از بادم نه از آتش  
 نه از عرشم نه از فرشم نه از کُونم نه از گانه
- ۴ نه از هِندم نه از چینم نه از بُلغار و سقسینم  
 نه از مُلکِ عراقینم نه از خاکِ خُراسانم
- ۵ نه از دُنئی نه از عُقبی نه از جَنّت نه از دوزخ  
 نه از آدم نه از حوّا نه از فردوس و رِضوانم
- ۶ مکانم لامکان باشد نشانم بی نشان باشد  
 نه تن باشد نه جان باشد که من از جانِ جانانم

TV

T contains only the following beyts : ۱ ۲ ۴ ۶ ۷ ۱۰ ۱۲.

(T) که من خود جانِ جانانم ۶. (V) نه ترسا و یهودم ۱

## XXXI.

What is to be done, O Moslems? for I do not recognise myself.

I am neither Christian, nor Jew, nor Gabr, nor Moslem.  
I am not of the East, nor of the West, nor of the land,  
nor of the sea;

I am not of Nature's mint, nor of the circling heavens.  
I am not of earth, nor of water, nor of air, nor of fire;  
I am not of the empyrean, nor of the dust, nor of existence,  
nor of entity.

I am not of India, nor of China, nor of Bulgaria, nor  
of Saqsīn;

I am not of the kingdom of 'Irāqain, nor of the country  
of Khorāsān.

I am not of this world, nor of the next, nor of Paradise,  
nor of Hell;

I am not of Adam, nor of Eve, nor of Eden and Rizwān.  
My place is the Placeless, my trace is the Traceless;  
'Tis neither body nor soul, for I belong to the soul of the  
Beloved.



- ۷ دوئی از خود بَدَر کردم یکی دِیدم دو عالمرا  
 یکی جویم یکی دانم یکی بینم یکی خوانم
- ۸ هُوَ الْأَوَّلُ هُوَ الْآخِرُ هُوَ الظَّاهِرُ هُوَ الْبَاطِنُ  
 جُزْیا هُو و یا من هُو کسی دیگر نمیدانم
- ۹ ز جامِ عشق سرمستم دو عالم رفته از دستم  
 بجز رندی و قلاشی نباشد هیچ سامانم
- ۱۰ اکثر در عُمَرِ خود روزی دمی بی تو بر آوردم  
 از آن وقت و از آن ساعت ز عُمَرِ خود پشیمانم
- ۱۱ اکثر دستم دهد روزی دمی با تو درین خلوت  
 دو عالم زیر پای آرم همی دستی بر افشانم
- ۱۲ الا ای شمسِ تبریزی چنین مستم درین عالم  
 که جز مستی و قلاشی نباشد هیچ دستانم

---

for دیگر چیزی نمیدانم ۱۲ (V) همی for دمی ۱۱ (T) نباشد الخ

I have put duality away, I have seen that the two worlds  
are one ;

One I seek, One I know, One I see, One I call.

*He is the first, He is the last, He is the outward, He is  
the inward ;*

I know none other except 'Yā Hū' and 'Yā man Hū.'

I am intoxicated with Love's cup, the two worlds have  
passed out of my ken ;

I have no business save carouse and revelry.

If once in my life I spent a moment without thee,

From that time and from that hour I repent of my life.

If once in this world I win a moment with thee,

I will trample on both worlds, I will dance in triumph  
for ever.

O Shamsi Tabrīz, I am so drunken in this world,

That except of drunkenness and revelry I have no tale  
to tell.

Metre: [ - - و | - و - - | - - و | - و - ] مَضَارِعِ مُثَمِّنِ اخْرَبَ

- L. ۱ اندر دو کون جانا بی تو طَرَب ندیدم  
دیدم بسی عجائب چون تو عَجَب ندیدم
- ۲ گُویند سوزِ آتش باشد نصیبِ کافر  
محروم از آتش تو جُز بو لَهَب ندیدم
- ۳ من بر دریچۀ دل بس گُوشِ جان نهادم  
چندان سُخن شنیدم اما دو لب ندیدم
- ۴ بر بنده ناگُهانی کردی نِثارِ رحمت  
جُز لُطفِ بی حدِ تو آنرا سَبَب ندیدم
- ۵ ای ساقی گُزیده مانِندت ای دو دیده  
اندر عَجَم نیامد اندر عَرَب ندیدم
- ۶ چندان برِ باده کز خود شوم پیاده  
کاندر خُودی و هستی غیر تَعَب ندیدم

## XXXII.

No joy have I found in the two worlds apart from thee,  
Beloved.

Many wonders I have seen: I have not seen a wonder  
like thee.

They say that blazing fire is the infidel's portion:

I have seen none, save Abū Lahab, excluded from thy fire.

Often have I laid the spiritual ear at the window of the  
heart:

I heard much discourse, but the lips I did not see.

Of a sudden thou didst lavish grace upon thy servant:

I saw no cause for it but thy infinite kindness.

O chosen Cup-bearer, O apple of mine eyes, the like of  
thee

Ne'er appeared in Persia, nor in Arabia have I found it.

Pour out wine till I become a wanderer from myself;

For in selfhood and existence I have felt only fatigue.

۷ ای شیر و ای شکر تو ای شمس و ای قمر تو

ای مادر و پدر تو جز تو نسب ندیدم

۸ ای عشق بی تباهی ای مُطَرِبِ اِلاه‌ی

هم پُشت و هم پناهی کفوت لَقَب ندیدم

۹ پولادپارهایم آهن رُباست عشقت

اصل همه طَلَب تو در خُود طَلَب ندیدم

خاموش ای برادر فضل و ادب رها کُن

تا تو ادب نخواندی جز تو ادب ندیدم

(CT). خود for تو ۹ (L). ای bis for وی ۸

(CT). جز for در (T). بخواندی ۱۰

O thou who art milk and sugar, O thou who art sun  
and moon,

O thou who art mother and father, I have known no  
kin but thee.

O indestructible Love, O divine Minstrel,  
Thou art both stay and refuge: a name equal to thee  
I have not found.

We are pieces of steel, and thy love is the magnet:  
Thou art the source of all aspiration, in myself I have  
seen none.

Silence, O brother! put learning and culture away:  
Till Thou namedst culture, I knew no culture but Thee.

۱. منم آن نیازمندی که بتو نیاز دارم L.

| T inverts the order of the second miṣrā's of the first two beyts, reading باز کُیرم for باز دارم.

## XXXIII.

I am that suppliant who make supplication to thee ;  
'The anguish inspired by a charmer like thee hath for  
me a thousand charms.

Thou art the sun of mine eyes—they are radiant with  
thy beauty ;

If I draw them away from thee, to whom shall I look  
again ?

I will not become inconstant to thee on account of thy  
cruel treatment ;

By remaining constant myself I will restrain thee from  
cruelty.

I complained of thee, thou saidst : 'Provide thine own  
remedy.'

I am one whose heart provides a remedy for Divine  
affliction.

I will not tell thee my heart's grief, for it would weary  
thee ;

I will shorten this tale, for mine is a long grief.



Metre: هَزَجِ مُثَمِّنِ اخْرَبْ [ - - - - | - - - - | - - - - ]

- B<sup>3</sup>.
- |   |  |
|---|--|
| ۱ | صورتِ گِزِ نقاشِ هر لحظه بُتی سازم     |
|   | و آنکه همه بُتِهارا در پیشِ تو بِکُدام |
| ۲ | صد نقش بر انگیزم با روح در آمیزم       |
|   | چون نقشِ تُرا بینم در آتش اندازم       |
| ۳ | تو ساقیِ خُماری یا دُشمنِ هُشیاری      |
|   | یا آنکه کُنی ویران هر خانه که بر سازم  |
| ۴ | جان ریخته شد با تو آمیخته شد با تو     |
|   | چون بویِ تو دارد جان جانرا هله بنوازم  |
| ۵ | هر خون که ز من روید با خاكِ تو میگوید  |
|   | با مِهرِ تو همزنِ گم با عشقِ تو انبازم |
| ۶ | در خانه آب و گِل بی تُست خراب این دل   |
|   | یا خانه در آ ای جان یا خانه بپردازم    |

B<sup>3</sup>CT

- (C) خون ریخته ۴. (B<sup>3</sup>) با آنکه ۳. (T) پُر آمیزم ۲.  
 تا خانه بپردازم ۶. (C) انبازم for همرازم ۵. (T) ننوازم  
 (C).

## XXXIV.

I am a painter, a maker of pictures ; every moment I  
     shape a beauteous form,  
 And then in thy presence I melt them all away.  
 I call up a hundred phantoms and indue them with a  
     spirit ;  
 When I behold thy phantom, I cast them in the fire.  
 Art thou the Vintner's cup-bearer or the enemy of him  
     who is sober,  
 Or is it thou who mak'st a ruin of every house I build?  
 In thee the soul is dissolved, with thee it is mingled ;  
 Lo ! I will cherish the soul, because it has a perfume  
     of thee.  
 Every drop of blood which proceeds from me is saying  
     to thy dust :  
 ' I am one colour with thy love, I am the partner of  
     thy affection.'  
 In the house of water and clay this heart is desolate  
     without thee ;  
 O Beloved, enter the house, or I will leave it.

۳۵

هَزَجِ مُسَدَّسِ اخْرِبِ مَقْبُوضِ مَقْصُورِ : Metre :

[ - - و | و - و - | و - و ]

T.

عَشَقِ اسْتِ در آسْمَانِ پَرِیدَنْ

صَدِ پَرْدِهٔ بَهِرِ نَفْسِ دَرِیدَنْ

۲      اَوَّلِ نَفْسِ از نَفْسِ کَسِیَسْتَنْ

آخِرِ قَدَمِ از قَدَمِ بُرِیدَنْ

۳      نَادِیدِهٔ کُشْرِفْتَنْ اِینِ جِهَانِرا

مَرِ دِیدِهٔ خَوِیشِرا نَدِیدَنْ

۴      کُفْتَمِ کِه دِلَا مُبَارِکَتِ بَادِ

دَرِ حَلَقَهٔ عَاشِقَانِ رَسِیدَنْ

۵      زَانِ سَوِیِ نَظَرِ نِظَارِهٔ کَرْدَنْ

دَرِ کُوچَهٔ سِینِها دَوِیدَنْ

۶      اِیِ جَانِ زِ کُجَا رَسِیدَتِ اِینِ دَمِ

اِیِ دِلِ زِ کُجَا سَتِ اِینِ طَپِیدَنْ

B<sup>3</sup>CT

(B<sup>3</sup>). اَوَّلِ قَدَمِ ۲

## XXXV.

This is Love : to fly heavenward,  
To rend, every instant, a hundred veils.  
The first moment, to renounce life ;  
The last step, to fare without feet.  
To regard this world as invisible,  
Not to see what appears to one's self.  
'O heart,' I said, 'may it bless thee  
To have entered the circle of lovers,  
To look beyond the range of the eye,  
To penetrate the windings of the bosom !  
Whence did this breath come to thee, O my soul,  
Whence this throbbing, O my heart ?

- ۷ ای مُرغ بگو زبانِ مُرغان ،  
 من دانه رمزی تو شنیدن
- ۸ دل گفتم بکارخانه بودم  
 تا خانه آب و گل پزیدن
- ۹ از خانه صنع می پریدم  
 تا خانه صنع آفریدن
- ۱۰ چون پای نماند می  
 چون گویم صورتی کشیدن

(CT). در خانه صنع می پریدم ۹

O bird, speak the language of birds :

I can understand thy hidden meaning.'

The soul answered : ' I was in the (divine) Factory

While the house of water and clay was a-baking.

I was flying away from the (material) workshop

While the workshop was being created.

When I could resist no more, they dragged me

To mould me into shape like a ball.'

Metre: [--- | --- | --- | ---] رَجَزُ مَثَمَن سَالم

- ۱ ای عاشقان ای عاشقان هنگام کوچست از جهان C.  
 در گوش جانم میرسد طبلِ رحیل از آسمان  
 ۲ نك ساربان بر خاسته قِطارها آراسته  
 از ما حلالی خواسته چه خفته اید ای کاروان  
 ۳ این بانگها از پیش و پس بانكِ رحیل  
 هر لحظه نفس و نفس سر میکنند در لامکان  
 ۴ زین شمعهای سرنگون، زین پردهای نیلگون  
 خلقی عجب آمد برون تا غیبها گردد عیان  
 ۵ زین چرخ دولابی ترا آمد گِران خوابی ترا  
 فریاد ازین عُمَرِ سُبُك زِنهار ازین خوابِ گِران  
 ۶ ای دل سويِ دلدار شو ای یار سويِ یار شو  
 ای پاسبان بیدار شو خفته نشاید پاسبان

B<sup>2</sup>B<sup>3</sup>CT

ر لحظه این ۳ (B<sup>3</sup>) جلالی (B<sup>2</sup>) جدائی خواسته ۲  
 (C). (B<sup>2</sup>T) آمد for آید ۴ (B<sup>3</sup>T) سر میکشد

## XXXVI.

O lovers, O lovers, it is time to abandon the world ;  
 The drum • of departure reaches my spiritual ear from  
 heaven.

Behold, the driver has risen and made ready the files  
 of camels,

And begged us to acquit him of blame : why, O travellers,  
 are you • asleep ?

These sounds before and behind are the din of departure  
 and of the camel-bells ;

With each moment a soul and a spirit is setting off into  
 the Void.

From these (stars like) inverted candles, from these blue  
 awnings (of the sky)

There has come forth a wondrous people, that the mys-  
 teries may be revealed.

A heavy slumber fell upon thee from the circling spheres :  
 Alas for this life so light, beware of this slumber so heavy !  
 O soul, seek the Beloved, O friend, seek the Friend,  
 O watchman, be wakeful : it behoves not a watchman  
 to sleep. •



- ۷ هر سوي بانك و مشغله هر كوي شمع و مشعله  
 گامشب جهان حامله زايد جهان جاودان
- ۸ تو گل بدي و دل شدي جاهل بدي عاقل شدي  
 آن كو كشيدت اين چنين آن سو كشاند آن چنان
- ۹ اندر كشاكشهاي او نوشت ناخوشهاي او  
 آبست آتشي او بروي مكن رورا گران
- ۱۰ در جان نشستن كار او توبه شكستن كار او  
 از حيله بسيار او اين ذرها لرزان دلان
- ۱۱ اي ريشخند رخنه چه يعنى منم سالار ده  
 تا كي جهي گردن بنه ور ني كشندت چون گمان
- ۱۲ تخم دغل ميكاشتي افسوسها ميداشتي  
 حقرا عدم پنداشتي اكنون بين اي قلتبان
- ۱۳ اي خر بكاه اولي تري ديكي سياه اولي تري  
 در قعر چاه اولي تري اي نك خان و خاندان

---

transposed ( $B^2B^3T$ ). بانك و مشغله and شمع و مشعله ۷  
 ز آن سو ۸ (T). هر سوي ( $B^2B^3$ ). هر كوي for هر روي  
 ( $B^2B^3T$ ). آن چنان for كشكشان ( $B^3$ ). آن كو for  
 ( $B^3T$ ). در جا ۱۰ (C). بر وي بگردان رو گران ۹  
 (C). افسوسها پنداشتي ۱۲ (T). ور بر ۱۱ ( $B^2$ ). لرزان لرزان  
 (O). خانه. خاندان ( $B^3T$ ). ديك سياه ۱۳ (C). عدم ميداشتي

On every side is clamour and tumult, in every street .  
     are candles and torches,  
 For to-night the teeming world gives birth to the world  
     everlasting.  
 Thou wert dust and art spirit, thou wert ignorant and  
     art wise ;  
 He who has led thee thus far will lead thee further also.  
 How pleasant are the pains he makes thee suffer while  
     he gently draws thee to himself !  
 His flames are as water : do not frown upon him.  
 To dwell in the soul is his task, to break vows of peni-  
     tence is his task ;  
 By his manifold artifice these atoms are trembling at  
     their core.  
 O ridiculous puppet that leapest out of thy hole, as if  
     to say, 'I am the lord of the land,'  
 How long wilt thou leap? Abase thyself, or they will  
     bend thee, like a bow.  
 Thou didst sow the seed of deceit, thou didst indulge  
     in derision,  
 Thou didst regard God as nothing : see now, O miscreant !  
 O ass, thou wert best with straw ; thou art a caldron :  
     thou wert best black ;  
 Thou wert best at the bottom of a well, O disgrace of  
     thy house and family !

- ۱۴ در من کسی دیگر بُود کین چشمها از وی جِهَد  
 گُر آب سوزانی کُند ز آتش بُود این را بدان
- ۱۵ در کف ندارم سنک من با کس ندارم جنک من  
 بر کس نگیرم تنک من زیرا خوشم چون گُلستان
- ۱۶ پس چشم من ز آن سر بُود وز عالم دیگر بُود  
 این سو جهان آن سو جهان پَنشته من بر آستان
- ۱۷ بر آستان آنکس بُود کو ناطقِ اُخرس بُود  
 این رمز کُفتن بس بُود دیگر مگو در کش زبان

- 
- (C) نگیرم ننک. (C) ندانم سنک ۱۵. (B<sup>3</sup>) سوزائی ۱۴.
- (B<sup>2</sup>B<sup>3</sup>C) بر آسمان. (C) آن سو for این سو ۱۶.
- (C) رمز for امر. (C) اُخرسِ ناطق. (B<sup>2</sup>B<sup>3</sup>C) بر آسمان ۱۷.
- (T) کُفتن.

In me there is Another by whom these eyes sparkle ;  
 If water scalds, 'tis by fire ; understand this.

I have no stone in my hand, I have no quarrel with  
 any one,

I deal harshly with none, because I am sweet as a  
 garden of roses.

Mine eye, then, is from that source and from another  
 universe ;

Here a world and there a world : I am seated on the  
 threshold.

On the threshold are they alone whose eloquence is mute ;  
 'Tis enough to utter this intimation : say no more, draw  
 back thy tongue.

مُضَارِعِ مُثَمِّنِ اخْرَبِ مكفوفِ مقصور : Metre

[---و|---و|و---و|---و]

- V. ۱ بِشْنِیدِه ام که عزمِ سَفَرِ می‌کُنِی مَکُنِ  
 مِهَرِ حریف و یارِ دِکْثَرِ می‌کُنِی مَکُنِ  
 ۲ تو در جهانِ غریبی و غُربتِ ندیده  
 قصدِ کُدامِ خسته‌چَکَرِ می‌کُنِی مَکُنِ  
 ۳ از ما مَدُزدِ خویش و به بیگانگان مَرُو  
 دُزدیده سَوی غَیرِ نَظَرِ می‌کُنِی مَکُنِ  
 ۴ ای مَه که چرخِ زیر و زَبَرِ از برایِ تُست  
 مارا خراب و زیر و زَبَرِ می‌کُنِی مَکُنِ  
 ۵ کو عهد و کو وَثِیقَه که با ما تو کرده  
 از قَول و عهدِ خویش عَبرِ می‌کُنِی مَکُنِ  
 ۶ چه وعده می‌دهی و چه سَوَکُنْدِ می‌خوری  
 سَوَکُنْدِ و عِشَوَه‌را چه سِپَرِ می‌کُنِی مَکُنِ

BCL Lakh. V

چه می‌کُنِی (L). غریبی for عزیزِ ۲. (V) حریف یار ۱  
 (L) این ماهِ چرخ ۴. (BCL) ندیده for

## XXXVII.

I have heard that thou dost intend to travel: do not so.  
 That thou bestowest thy love on a new friend and companion: do not so.

Tho' in the world thou art strange, thou hast never known estrangement;

What heart-stricken wretch art thou attempting? do not so.  
 Steal not thyself away from me, go not to aliens;

Thou art stealthily glancing at another: do not so.

O moon for whose sake the heavens are bewildered,  
 Thou makest me distraught and bewildered: do not so.  
 Where is the pledge and where the compact thou didst make with me?

Thou departest from thy word and pledge: do not so.

Why give promises and why utter protestations,

Why make a shield of vows and blandishments? do not so.

- ۷ ای برتر از وجود و عدم پایگاه تو  
این لحظه از وجود گذر میکنی مکن
- ۸ ای دوزخ و بهشت غلامانِ امرِ تو  
بر ما بهشت همچو سقر میکنی مکن
- ۹ اندر شکرستانِ تو از زهر ایمنم  
آن زهرا حریفِ شکر میکنی مکن
- ۱۰ جانم چو کوزه پُر آتش بست نکرد  
روی من از فراق چو زر میکنی مکن
- ۱۱ چون روی در کشی تو شود مه ز غم سیه  
قصدِ خسوفِ قرصِ قمر میکنی مکن
- ۱۲ ما خشک لب شویم چو تو خشک آوری  
چشمِ مرا باشک چه تر میکنی مکن
- چون طاقتِ عقیله عشاقت نیست  
پس عقلرا چه خیره نگر میکنی مکن

(BCL) از خطّه وجود (L) پایگاه for بارگاه ۷

(L) جانِ مرا چو کوزه آتش چه میکنی (BCLV) کوزه ۱۰

(V) چو تر (BL) خشکی آوری ۱۲ (BC) خسوف ۱۱

O thou whose vestibule is above existence and non-existence,

At this moment thou art passing from existence : do not so.

O thou whose command Hell and Paradise obey,

Thou art making Paradise like Hell-fire to me : do not so.

In thy plot of sugar-canes I am secure from poison ;

Thou minglest the poison with the sugar : do not so,

My soul is like a fiery furnace, yet it sufficed thee not ;

By absence thou art making my face pale as gold : do not so.

When thou withdrawest thy countenance, the moon is darkened with grief ;

Thou art intending the eclipse of the moon's orb : do not so.

Our lips become dry when thou bringest a drought ;

Why art thou moistening mine eye with tears ? do not so.

Since thou canst not endure the reasoning faculty of lovers,

Then why dost thou dazzle the eye of reason ? do not so.



- ۱۴ حلوا نمی دهی تو برنجور ازِ احتِما  
 رنجورِ خویش را تو بتر می‌کنی مکن
- ۱۵ چشمِ حرام‌خواره من دزدِ حُسنِ تُست  
 ای جان سزایِ دزدِ بَصَرِ می‌کنی مکن
- ۱۶ سر در کش ای رفیق که هنگامِ کُفت  
 در بی‌سریِ عشق چه سر می‌کنی مکن
- ۱۷ غیر از جمالِ مفخرِ تبریز شمسِ دین  
 کُمر زانکه بر دو کونِ نظرِ می‌کنی مگر

ای جان برایِ دزدِ نظرِ می‌کنی (BV). حرام‌خواره تو ۱۵  
 (L). شمسِ آلدین ۱۷ (V).

'Thou art denying sweetmeats to one sick of abstinence;  
 Thou art making thy patient worse: do not so.

My lawless eye is a thief of thy beauty;

O Beloved, thou tak'st vengeance on my thievish sight:  
 do not so.

Withdraw, comrade, 'tis no time for speech;

In love's bewilderment why dost thou intrude thyself?  
 do not so.

Except the beauty of Shamsi Dīn, the pride of Tabrīz,

If so be that thou throwest a glance upon (aught in) the  
 two worlds, do not so.

رَمَلِ مُثَمِّنٍ مَخْبُونٍ مَقْصُورِ Metre:

[ۛ ۛ - - | ۛ ۛ - - | ۛ ۛ - - | ۛ ۛ ۛ]

- L. نَكَ آن دَم كه نِشستيم در ايوان من و تو  
 بدو نَقش و بدو صورت بيكي جان من و تو  
 ۲ رَنكَ باغ و دِمِ مُرغان بَدِهد آبِ حَيات  
 آن زمانى كه در آئيم بِيستان من و تو  
 ۳ اخترانِ فَلَكَ آيند بِنظارَةُ ما  
 مِهِ خَوَدرا بِنُمائيم بايشان من و تو  
 ۴ من و تو بى من و تو جمع شويم از سِرِ ذوق  
 خَوش و فارغ ز خُرافاتِ پريشان من و تو  
 ۵ طوطيانِ فَلَكى جُمْلَه جِگَرخوار شَوند  
 در مقامى كه بخنديم بر آن سان من و تو  
 ۶ اين عَجَبتر كه من و تو بيكي كُنَج اينجا  
 هم در اين دَم بَعراقيم و خُراسان من و تو

BCLT

- (L) زانك باغ ۲ (L) بدو نفس (L) خُنكَ آن را ۱  
 (CT) شَكْرخوار ۵ (L) نَدِهد

## XXXVIII.

Happy the moment when we are seated in the palace,  
 thou and I,

With two forms and with two figures but with one soul,  
 thou and I.

The colours of the grove and the voice of the birds will  
 bestow immortality

At the time when we come into the garden, thou and I.

The stars of heaven will come to gaze upon us ;

We shall show them the moon itself, thou and I.

Thou and I, individuals no more, shall be mingled in  
 ecstasy,

Joyful, and secure from foolish babble, thou and I.

All the bright-plumed birds of heaven will devour their  
 hearts with envy

In the place where we shall laugh in such a fashion,  
 thou and I.

This is the greatest wonder, that thou and I, sitting  
 here in the same nook,

Are at this moment both in 'Irāq and Khorāsān, thou  
 and I.

•  
 .

مضارع مَثَمِّنِ اخْرَبْ مكفوفِ مقصور : Metre

[---و | -و-و | و---و | -و-و]

- ۱ رفتم بکویِ خواجه و گُفتم که خواجه گو  
 گُفتا که خواجه عاشق و مستست و گو بگو  
 ۲ گُفتم فریضه دارم و  
 من دوستدارِ خواجه ام آخر نیمِ عدو  
 ۳ گُفتند خواجه عاشقِ آن باغبان شدست  
 اورا بباغها تو بجو یا کنارِ جو  
 ۴ مستان و عاشقانِ پیِ دلدارِ خود رَوَند  
 هر کس که گشت عاشقِ رَو دست ازو بشو  
 ۵ ماهی که آب دید نیاید بخاکدان  
 عاشقِ گُجا بماند در دَوَرِ رَنک و بو  
 ۶ برفِ فُسرده گو رُخِ آن آفتاب دید  
 خُرشید پاک خُوردش اگَر هست تو بتو

BCLT

(L) دوستِ خواجه ۲ (L) مستست for سرمست ۱

contra metr. (L) گُفتند که ۳ contra metr.

رو for او (B³C) نیست عاشق (C) مُشتاق و عاشقان ۴

(LT). (B²) در درد و رَنک ۵

## XXXIX.

I went to the Master's abode and said: 'Where is the Master?'

He said: 'The Master is in love and intoxicated and a wanderer from place to place.'

I said: 'I have an obligation, at least give me a clue; I am the Master's friend: nay, indeed, I am no enemy.'

They replied: 'The Master is fallen in love with the Gardener;

Seek him in gardens or on the bank of a stream.'

Frenzied lovers pursue the object of their love;

If any one has fallen in love, go, wash thy hands of him!

The fish that has known water comes not to land:

How should a lover stay in the sphere of colour and perfume?

The frozen snow that has beheld the face of yonder Sun,  
Is swallowed up by the sun, tho' it be piled in drifts.

- ۷ خاصه کسی که عاشقِ سلطانِ ما بود  
 سلطانِ بی نظیر و وفادار و قندخو
- ۸ آن کیمیایِ بی حد و بی عد و بی قیاس  
 بر هر مِسی که هر زد زر شد بارِ جَعو
- ۹ در خواب شو ز عالم و از شش جهت گُریز  
 تا چند گول گردی و آواره سو بسو
- ۱۰ ناچار می بُرندت باری باخِ تیار  
 تا پیشِ شاه باشدت اعزاز و آبِ رو
- ۱۱ گُر زآنکه در میانه نبودی سرِ خری  
 یَت کشف کردی اسرار مو به مو
- ۱۲ بستم ره دهان و گشادم رهِ نِهان  
 رستم بیک فَنینه ز سودایِ گُفت و گُشو

(L). بارِ جَعو for بامرِ او ۸. (L). قندخو om. before ۷ و

اسرار ۱۱. (L). تا پیش باشدت مهِ اعزاز و آبِ رو ۱۰

بستم for بس ۱۲. (L). فاش کردی و عکسیست مو به مو

ز نَنکِ فِتَنه و سودایِ (L). نِهان for زبان (L). om. (L). و (L).

(L). ز سودا و (T). گُفتگو

Especially one who is the lover of our King,  
 A king peerless and faithful and sweet-tempered.  
 By that infinite alchemy, which none may compute or  
     conjecture,  
 Copper, as soon as it is touched, becomes gold at the  
     command, "*Return*".  
 Sleep the world away, and flee from the six dimensions;  
 How long wilt thou roam in thy folly and bewilderment  
     to and fro?  
 Inevitably they will bring thee at last, with thy own  
     consent,  
 That thou mayst have honour and glory in the presence  
     of the King.  
 Had not there been an intruder in the company,  
 Jesus would have revealed to thee the mysteries, point  
     by point.  
 I have closed the passage of the lips, and opened the  
     secret way;  
 I am free in one moment from the desire of speech.



Metre : مُضَارِعِ مُثَمِّنِ اخْرَبِ [ - - و | - و - - || - - و | - و - - ]

- L. ۱ در خانهٔ دل ای جان این کیست ایستاده  
 بر جایِ شه که باشد جز شاه و شاهزاده  
 ۲ کرده بدستِ اِشارتِ کز من بگو چه خواهی  
 مخمور می چه خواهد جز نُقل و جامِ باده  
 ۳ نُقلی ز دل مُعَلَّقِ جامی ز نورِ مُطلق  
 در خلوتِ هُوَ اَلْحَقِ بزمِ ابد نهاده  
 ۴ ای بس دَغَلِ فروشان در بزمِ باده‌نوشان  
 هُش دار تا نِیفتی ای مردِ نرمِ ساده  
 ۵ در حلقهٔ قِلاشی زِ نهار تا نباشی  
 چون غُنچه چشم بسته چون کُلِ دهان کُشاده  
 ۶ چون آینه است عالمِ نقِشِ کمالِ عشقت  
 ای مردمان که دیدست جزوی ز کُلِ زیاده

BCL Lakh. T

جز جامِ لعل ۲ (L) شاه شاهزاده (T) دل و جان ۱  
 جامی for جانی (L) نُقلی ز می مُعَلَّقِ ۳ (L) باده (L)  
 (T) نقِشِ for پیش ۶ (L) نرم for بزم ۴ (L)  
 (T) ای مؤمنان

## XL.

O my soul, who is this, stationed in the house of the heart?

Who may occupy the royal seat save the King and the Prince?

He beckoned with his hand: 'Say, what do you desire of me?'

What does a drunken man desire except sweetmeats and a cup of wine?

Sweetmeats derived from the soul, a cup of the Absolute Light,

An eternal banquet laid in the privacy of "*He is the Truth*".

How many deceivers are there at the wine-drinkers' feast!

Take heed lest thou fall, O easy simple man!

Beware! do not keep, in a circle of reprobates,

Thine eye shut like a bud, thy mouth open like the rose.

The world resembles a mirror: thy Love is the perfect image;

O people, who has ever seen a part greater than the whole?

.

چون سبزه شو پیاده زیرا درین گلستان  
 دلبر چو گل سوارست باقی همه پیاده  
 هم تیغ هم کشنده هم کشته هم کُشته  
 هم جمله عقل کشته هم عقل باد داده  
 آن شه صلاح دین است کو پایدار بادا  
 دست عطاش دائم در گردنم قلاده

(L). هم تیغ بر کشیده هم کشته هم کشیده ۸  
 هم عقل (L). هم عقل ازو پیاده (CT). هم جمله عشق  
 (Lakh. T). باد داده (C). باده داده (B). باز داده

Go on foot, like the grass, because in this garden  
 The Beloved, like the rose, is riding, all the rest are  
 on foot.

He is both the sword and the swordsman, both the slain  
 and the slayer,

He is at once all Reason and brings Reason to nought.  
 That King is Ṣalāḥu'ddīn—may he endure for ever,  
 May his bounteous hand perpetually be a necklace on  
 my neck!

Metre: [ - - ۛ | - ۛ - - | - - ۛ | - ۛ - - ] مَضَارِعِ مُثَمِّنِ اخَرَبِ

- V. دیدم نِنگارِ خُودرا میثُشت کِردِ خانه  
 بر داشته ربابی میزد یکی ترانه  
 ۲ با زخمهٔ چو آتش میزد ترانهٔ خَوش  
 مست و خراب و دلکش از بادهٔ شبانه  
 ۳ در پردهٔ عراقی میزد بنامِ ساقی  
 مقصود باده بودش ساقی بُدش بهانه  
 ۴ ساقی ماهرِویی در دستِ او سبِویی  
 از گوشهٔ در آمد بنهاد در میانه  
 ۵ پُر کرد جامِ اوّل ز آن بادهٔ مُشعل  
 در آب هیچ دیدی کَآتَش زند زبانه  
 ۶ هر کف نهاد آنرا از بهرِ عاشقانرا  
 آنکِه بکرد سجده بوسید آستانه

## XLI.

I saw my Beloved wandering about the house :

He had taken up a rebeck and was playing a tune.

With a touch like fire he was playing a sweet melody,

Drunken and distraught and bewitching from the night's  
carouse.

He was invoking the cup-bearer in the mode of 'Irâq :

Wine was his object, the cup-bearer was only an excuse.

The beauteous cup-bearer, pitcher in hand,

Stepped forth from a recess and placed it in the middle.

He filled the first cup with that sparkling wine—

Didst thou ever see water set on fire ?

For the sake of those in love he passed it from hand  
to hand,

Then bowed and kissed the lintel.

- ۷ بستد نِگار از وی اندر کشید آن مَی  
 شد شعلها از آن پی بر رو و سر دوانه
- ۸ میدید حُسنِ خُود را می‌گفت چشمِ بد را  
 نه بود و نه بیاید چون من درین زمانه
- ۹ شمسُ الْحَقِّ جهانم معشوقِ عاشقانم  
 هر دم بُود بپیشم جان و روان روانه

(T) بیامد ۸. (T) پی for مَی. (V) شعلهای ۷.

My Beloved received it from him, and quaffed the wine:  
Instantly o'er his face and head ran flashes of flame.  
Meanwhile he was regarding his own beauty and saying  
to the evil eye,  
'There has not been nor will be in this age another  
like me.  
I am the Divine Sun of the world, I am the Beloved of  
lovers,  
Soul and spirit are continually moving before me.'



Metre: [ ۴ - - - | ۳ - - - | ۲ - - - | ۱ - - - ] هَزَخْ مُثَمِّنِ اخْرَبْ

- V. ۱ هَمَرَنَكْ جَمَاعَتِ شَو تا لَذَّتِ جانِ بِنِی  
 در کَوِیِ خَرَابَاتِ آ تا دُرْدِکْشَانِ بِنِی  
 ۲ در کَشِ قَدَحِ سَوْدَا هِل تا نَشَوِی رُسَوَا  
 بر بِنْدِ دُو چَشْمِ سِر تا چَشْمِ نِهَانِ بِنِی  
 ۳ بَکْشَایِ دُو دَسْتِ خَوْدِ کُرْمِیلِ کِنَارِسَتِ  
 بَشْکَنِ بُتِ خَاکِی را تا رَوِی بُتَانِ بِنِی  
 ۴ از بَهِرِ عَجَوِزِی را چَنْدِیْنِ چِه کَشِی کَابِیْنِ  
 وَزِ بَهِرِ سِه نَانِ تا کِی شَمْشِیرِ و سِنَانِ بِنِی  
 ۵ شَبِ یَارِ هَمِی کُرْدِدِ خَشْخَاشِ مَخَوَرِ اَمْشَبِ  
 بر بِنْدِ دِهَانِ از خَوْرِ تا طَعْمِ دِهَانِ بِنِی  
 ۶ نَکِ سَاقِی بَی جَوْرِی در مَجْلِیسِ او دَوْرِی  
 در دَوْرِ در آ بِنَشِیْنِ تا کِی دَوْرَانِ بِنِی

B<sup>3</sup>C Lakh. TV

- ۳ (C) نِهَانِ for جِهَانِ (V) نَشَوِی شِیدَا ۲  
 سَاقِی بَی ۶ (B<sup>3</sup>CV) شَبِ باز ۵ (B<sup>3</sup>) جِئَانِ بِنِی  
 (V) وَزِ مَجْلِیسِ او (CV) حَوْرِی

## XLII.

Make yourself like to the community, that you may feel  
spiritual joy ;

Enter the street of the tavern, that you may behold the  
wine-bibbers.

Drain the cup of passion, that you may not be shamed ;  
Shut the eyes in your head, that you may see the  
hidden eye.

Open your arms, if you desire an embrace ;

Break the idol of clay, that you may behold the face of  
the Fair.

Why, for an old woman's sake, do you endure so large  
a dowry,

And how long, for the sake of three loaves, will you  
look on the sword and the spear ?

Always at night returns the Beloved : do not eat opium  
to-night ;

Close your mouth against food, that you may taste the  
sweetness of the mouth.

Lo, the cup-bearer is no tyrant, and in his assembly there  
is a circle : •

Come into the circle, be seated ; how long will you regard  
the revolution (of time) ?

- ۷ اینجاست ربا بِنِگَر جانی دِه و صد بستان  
 گُرگشی و سگی کم کُن تا مِهَر شَبان بینی
- ۸ گُفتی که فُلانی را بَبرید ز من دُشمن  
 رَو تَرِک فُلانی کُن تا هستِ فُلان بینی
- ۹ اندیشه مَکُن اِلّا از خالِقِ اندیشه  
 اندیشه جان بَهر کاندیشه نان بینی
- ۱۰ با وسعتِ اَرْض اَلله در حبس چه خُسه  
 ز اندیشه گِره کم زن تا شرحِ جَنان بینی
- ۱۱ خاموش شو از کُفتن تا کُفت بَری باری  
 از جان و جهان بَگذر تا جانِ جهان بینی

- (C) نیست فُلان ۸. (C) اینجاست ربا نیکو ۷.  
 (B<sup>3</sup>CT) اندیشه جانان به ۹. (T) بیست فُلان  
 (B<sup>3</sup>) پری باری (V) تا کُفتِ پری یابی ۱۱.  
 (TV) از جانِ جهان بَگذر

Look now, here is a bargain: give one life and receive  
a hundred.

Cease to behave as wolves and dogs, that you may experience the Shepherd's love.

You said: 'My foe took such an one away from me':

Go, renounce that person in order to contemplate the being of Him.

Think of nothing except the creator of thought;

Care for the soul is better than feeling care for one's bread.

Why, when God's earth is so wide, have you fallen asleep in a prison?

Avoid entangled thoughts, that you may see the explanation in Paradise.

Refrain from speaking, that you may win speech hereafter;

Abandon life and the world, that you may behold the Life of the world.

۴۳

Metre: [ ۵ - ۵ - ۵ - ۵ - ۵ - ۵ - ۵ - ۵ ] رَمَلِ مُثَمِّنِ مشکول

B<sup>3</sup>.

نَو رسیده تو مگر خَبر نداری

جِگرِ حسودِ خون شد تو مگر جِگرِ نداری

۲ قمریست رو نموده پر نور بر کُشوده

دل و چشمِ وامِ بستان ز کسی اگر نداری

۳ رسد از گمانِ پنهان شب و روز تیرِ پَران

بِسپارِ جانِ شیرین چه کُنی سِپَرِ نداری

۴ مِسِ هستیّتِ چو موسی نه ز کیمیاش زر شد

ت اگر چو قارون بْجِوال زر نداری

بدرِونِ تستِ مصری که توئی شَکرستانش

ت اگر ز بیرون مددِ شَکرِ نداری

۶ شُدۀ غلامِ صورتِ بهِثالِ بُتِ پرستان

تو چو یوسفی و لیکن سوی خُودِ نَظَرِ نداری

BB<sup>3</sup>CLT

(I.) که ز کیمیاش ۴ (BOT) بسپارِ جانِ بتیرش ۳

(T) شَکرشانش ۵

## XLIII.

The knowledge has newly come : perchance you have no knowledge.

The envious heart is bleeding : perchance you have no heart.

The moon has revealed her face and opened her radiant wings :

Borrow a soul and eyes from some one, if you have them not.

Night and day comes a winged arrow from the hidden bow.

Yield up your sweet life ; what can you do ? you have no shield.

Has not the copper of your existence been changed, like Moses, to gold by his alchemy ?

What matter tho' you have no gold in a sack, like Qārūn ?

Within you is an Egypt, and you are its garden of sugar-canes ;

What matter tho' you have no supply of sugar from without ?

You are become a slave to form, like idol-worshippers ;

You resemble Joseph and yet you gaze not on yourself.

بَخُدا جِمالِ خُودِرا چو در آینه به بینی  
 بَتِ خویش هم تو باشی بکسی کَذر نداری  
 خِرَدا نه ظالِمی تو که ورا چو ماه گِوئی  
 ز چه روش ماه گِوئی تو مَگر بَصَر نداری  
 سِرِ تُست چون چِراغی بگِرفته شش فِتیله  
 همه شش ز چِست رَوشن اگَر آن شَرر نداری  
 تِنِ تُست همچو اُشتر که رَوَد بکعبهٔ دل  
 ز خری بَحج نرفتی نه از ان که خر نداری  
 ۱۱ تو بکعبه کُمر نرفتی بکشانَدَت سعادَت  
 مَکْرِیز ای فُضولی که ز حق مَفر نداری

۸ ظالِمی for طالِبی (B<sup>3</sup>). ۱۰ بَرود (B<sup>3</sup>) contra metr.

۱۱ (C) نَکْشایدَت.

By God, when you behold your own beauty in the  
mirror,

You will be the idol of yourself, you will not pass over  
to any one.

O Reason, art not thou unjust in calling him moon-like?  
Wherefore dost thou call him moon? perchance thou  
hast no sight.

Your head is like a lamp containing six wicks :

How should all the six be alight unless you have that  
spark?

Your body is like a camel which goes to the Ka'ba of  
the soul;

You failed to go on the pilgrimage because of your ass's  
nature, not because you have no ass.

If you have not gone to the Ka'ba, Fortune will draw  
you thither;

Do not flee, O babbler, for you have no refuge from  
God.



Metre :

[ ۛ-ۛ- | ۛۛ- - | ۛ-ۛ- | ۛۛ-ۛ ]

- T. ۱ دلا چه بسته این خاکدانِ بر گذرانی  
ازین حظیره برون پر که مُرغِ عالمِ جانی  
۲ تو یارِ خلوتِ نازی مُقیمِ پرده رازی  
قرارگاه چه سازی درین نشیمنِ فانی  
۳ بحالِ خود نظری کُن برون برو سفری کُن  
ز حبسِ عالمِ صورت بمرغزارِ معانی  
۴ تو مُرغِ عالمِ قُدسی ندیمِ مجلسِ اُنسی  
دریغ باشد اگر تو درین مقامِ بمانی  
۵ همیرسد ز سُموات هر صباحِ ندایت  
که ره بری بنِشانه چو گردد ره بنِشانی  
براهِ کعبه وصلش ببین بهر بُنِ خاری  
هزار کُشته شوقند داده جان بجوانی  
هزار خسته درین ره فرو شدند و نیامد  
ز بوی وصلِ نسیمی ز کویِ دوستِ نشانی

CTV

(CV) برون ز خود ~ (CV) حظیره ۱

## XLIV.

O heart, why art thou a captive in the earth that is  
passing away ?

Fly forth from this enclosure, since thou art a bird of  
the spiritual world.

Thou art a darling bosom-friend, thou art always behind  
the secret veil :

Why dost thou make thy dwelling-place in this perish-  
able abode ?

Regard thine own state, go forth and journey

From the prison of the Formal world to the meadow of  
Ideas.

Thou art a bird of the holy world, a boon-companion in  
the assembly of Love ;

If thou wilt remain here, 'tis a pity.

Every morning a voice comes to thee from heaven :

'When thou lay'st the dust of the way, thou win'st  
thy way to the goal.'

On the road to the Ka'ba of union, lo, in every thorn-  
bush

Are thousands slain of desire who manfully yielded up  
their lives.

Thousands sank<sup>o</sup> wounded on this path, to whom there  
came not

A breath of the fragrance of union, a token from the  
neighbourhood of the Friend.

- ۸ بیادِ بزمِ وصالش در آرزویِ چمالش
- فُتاده بیخبرانند ز آن شراب که دانی
- ۹ چه خوش بُود که ببویش بر آستانهٔ د
- برای دیدنِ رویش شبی بروز رسانی
- ۱۰ حواسِ جُثّه خود را بنورِ جان تو بر افروز
- حواسِ پنج نماز است و دل چو سبعِ مثنی
- ۱۱ فرو خُوردِ مه و خورشید و قُطبِ هفت فَلَکرا
- سُهِیلِ جان چو بر آید ز سویِ رُکنِ یمانی
- ۱۲ مجو سعادت و دولت درین جهان که نیابی
- ز بندگیش طلب کن سعادتِ دو جهانی
- ۱۳ حدیثِ عشق رها کن که آن ره‌گذرانست
- تو بندگِیِ خدا کن بهر قدر که توانی
- ۱۴ ز شمسِ مفخرِ تبریز جو سعادتِ عُقبی
- که اوست شمسِ معارفِ به پیشگاهِ معانی

قطب om. before و ۱۱ (T). حواسِ خمسَه جانرا ۱۰ (V) که آن ره دِگَرِیست (V). حدیثِ عقل ۱۳ (T).  
 که اوست شمسِ معانی فُزون ز شمسِ ۱۴ contra metr.  
 (C). مقربِ به پیشِ شمسِ معانی (V). مکانی

In memory of the banquet of union, in yearning for his  
beauty

They are fallen bewildered by the wine thou knowest.  
How sweet, in the hope of him, on the threshold of his  
abode,

For the sake of seeing his face, to bring night round  
to day!

Illumine thy bodily senses by the light of the soul:  
The senses are the five prayers, but the heart is the  
seven verses.

The moon and the sun and the axis of the seven heavens  
are swallowed

By the Canopus of the soul, when it rises from towards  
the southern angle.

Look not in the world for bliss and fortune, since thou  
wilt not find them;

Seek bliss in both worlds by serving Him.

Put away the tale of love that travellers tell;

Do thou serve God with all thy might.

From the Sun who is the glory of 'Tabrîz seek future  
bliss,

For he is a sun, possessing all kinds of knowledge, on  
the spiritual throne.

[ ˌ - ˌ - | ˌ ˌ - - | ˌ - ˌ - | ʌ ʌ ]

- B
- <sup>3</sup>
- CL Lakh.

٣ وادی (B<sup>8</sup>) contra metr. om. before  
ببند چشمِ خود ٦ (B<sup>3</sup>L). صورتِ حسنان ٥ (B<sup>3</sup>). نه ببند  
(L). چشمِ حسد (C). افتاده (B<sup>8</sup>).

Come, come, for you will not find another friend like  
me. •

Where indeed is a Beloved like me in all the world?

Come, come, and do not spend your life in wandering  
to and fro,

Since there is no market elsewhere for your money.

You are as a dry valley and I as the rain,

You are as a ruined city and I as the architect.

• Except my service, which is joy's sunrise,

Man never has felt and never will feel an impression of  
joy.

You behold in dreams a thousand moving shapes ;

When the dream is past you do not see a single one of  
the kind.

Close the eye that sees falsely and open the intellectual  
eye,

For the senses resemble an ass, and evil desire is the

- ز باغِ عشقِ طلبِ گُنِ عقیدهٔ شیرین  
 که طبعِ سرکه‌فروشت و غوره‌افشاری  
 بیا بجانبِ دارِ آشفایِ خالقِ خویش  
 گز آن طبیبِ ندارد گزیرِ بیماری  
 ۹ جهانِ مثالِ تنِ بی‌سَرستِ بی‌آن شاه  
 به پیچِ گردِ چنان سرِ مثالِ دستاری  
 ۱۰ اگر سیاه نه آینه مده از دست  
 که روحِ اینه تستِ جسمِ زنگاری  
 ۱۱ گجاست تاجرِ مسعودِ مشتریِ طالع  
 که گرم‌دارِ منشِ باشم و خریداری  
 ۱۲ بیا و فِکرتِ من گُنِ که فِکرتِ دادم  
 چو لعلِ من، خری از کانِ من بخرباری  
 ۱۳ بیا و جانبِ آنکسِ برو که پایت داد  
 بدو نگرِ بدو دیده که داد دیداری

---

ستاری ۹ (B<sup>3</sup>). گزیر ۸ (B<sup>3</sup>). که هرکه فروشت ۷ (B<sup>3</sup>).  
 چشم for (L). اگر ستاره نه ۱۰ (B<sup>3</sup>). دستاری for (B<sup>3</sup>).  
 که فِکرتِ دارم (C). بیا و for بیاد ۱۲ (B<sup>3</sup>L).  
 for که رو (B<sup>3</sup>). بیا جانب ۱۳ (B<sup>3</sup>). می خر (CL).  
 برو (B<sup>3</sup>).

Seek sweet syrup in the garden of Love,  
 For Nature is a seller of vinegar and a crusher of un-  
 ripened grapes.

Come to the hospital of your own Creator :

No sick man can dispense with that Physician.

The world without that King is like a headless body :

Fold yourself, turban-wise, round such a head.

Unless you are black, do not let the mirror go from  
 your hand :

The soul is your mirror, while the body is rust.

Where is the fortunate merchant, whose destiny Jupiter  
 controls,

That I may eagerly trade with him and buy his wares ?

Come, and think of me who gave you the faculty of  
 thought,

Since from my mine you may purchase an ass-load of  
 rubies.

Come, advance towards him who gave you a foot,

Look with all your eyes on him who gave you an eye.



۱۴ دو کف بشادی او زن که کف ز بحر وِست

که نیست شادیِ او را غمی و تیماری

۱۵ تو بی دو گوش شنو بی زبان بگو با او

که نیست گفتِ زبان بی خلاف و آزاری

۱۴ om. before کف (B<sup>3</sup>). ۱۵ om. (B<sup>3</sup>).

Clap your hands for joy of him, by whose sea the hand  
(foam) is produced,

For his joy admits no sorrow nor affliction.

Listen without ears, speak to him without tongue,

Since the speech of the tongue is not without offence  
and injury.

رَمَلِ مُثَمِّنِ مَخْبُونِ مقصور : Metre

[ ۛ ۛ ۛ ۛ | ۛ ۛ ۛ ۛ | ۛ ۛ ۛ ۛ | ۛ ۛ ۛ ۛ ]

- V. در رُخِ عشقِ نِگر تا بَصِفَتِ مرد شوی  
پیشِ سردانِ منشینِ کز دِمشانِ سرد شوی  
۲ از رُخِ عشقِ بجو چیزِ دِگَرِ جُزِ صورتِ  
گاهِ آنست که با همِرِه همدرد شوی  
۳ چون گُلُوخِی بَصِفَتِ تو بهوا بر نشوی  
بهوا بر شوی ار بِشکنی و گُرد شوی  
تو اگَرِ نشکنی آن کت بِسِرِشت او بِشکند  
چونکه مرگت بِشکند کی گُهرِ فرد شوی  
برك چون زرد شود بیخِ تَرش سبز گُند  
تو فُغانِ میگنی از عشقِ کزو زرد شوی

BCTV

- (BT). که با عشق تو همدرد شوی (BCT). کار آنست ۲  
(T). بَصِفَتِ تو for تو بصورت ۳. (V). همِرِه و همدرد  
(V). بیخ و برش ه. (C). کی for چون ۴

## XLVI.

Look on the face of Love, that you may be properly a  
man.

Do not sit with the frigid ; for you will be chilled by  
their breath.

Seek from the face of Love something other than beauty ;  
It is time that you should consort with a sympathetic  
companion.

Since you are properly a clod, you will not rise into the  
air ;

You will rise into the air, if you break and become dust.  
If you break not, He who moulded you will break you ;  
When death breaks you, how should you become a  
separate substance ? •

When the leaf grows yellow, the fresh root makes it  
green ;

You are complaining of Love thro' which you become  
pale.

۶ وَر بیائی بسر ای دوست دریزه مجلس ما  
 جای تو صدر بُود در همه برخورد شوی  
 ۷ وَر بهمانی تو درین خاک بسی سالِ دگر  
 جا بجا بر گُذری چون عدد نرد شوی  
 شمس تبریز گُرت در کَنفِ خویش کشد  
 چون ز زندان برهی باز در آن گرد شوی

چون عددِ فرد ۷ (BT). و ز همگان فرد (C). و ز همه ۶  
 (V). باز در آن درد ۸ (T). چون علف زرد (V).

And, O friend, if you reach perfection in our assembly,  
 Your seat will be the throne, you will gain your desire  
 in all things.

But if you stay many years more in this earth,  
 You will pass from place to place, you will be as the  
 dice in backgammon.

If Shamsi Tabrīz draws you to his side,  
 When you escape from captivity you will return to

Metre: [ ۴-۳-۳-۳ | ۳-۳-۳-۳ | ۳-۳-۳-۳ | ۳-۳-۳-۳ ] رَمَلِ مُثَمِّنِ مَخْبُونِ

- V. ۱ چو بشهر تو رسیدم تو ز من گوشه گزیدی  
چو ز شهر تو برفتم بوداعیم ندیدی
- ۲ تو اگر لطف گزینی و اگر بر سر کینی  
همه آسایش جانی همه آرایش عیدی
- ۳ سبب غیرت تست آن که نهانی و اگر نه  
همچو خورشید نهانی و ز هر ذره پدید
- ۴ تو اگر گوشه بگیری نه جگر گوشه میری  
و اگر پرده دری تو همراه پرده دریدی
- ۵ دل کفر از تو مشوش سر ایمان به میت خوش  
همه را هوش ربودی همه را گوش
- ۶ همه گُلها گِرو دی همه سرها گِرو می  
تو همین را و همان را ز کفِ مرک خریدی

TV

- بوداعم دیدی (V). گوشه گزیدی for گردیدی ۱ (V).  
(V). و اگر پرده دریدی ۴ (V). همه خورشید ۳ (V).

## XLVII.

When I came to thy city, thou chocest a corner apart  
from me ;

When I went from thy city, thou didst not look upon  
me to say 'Farewell'.

Whether thou choosest to be kind or inclinest to rancour,  
Thou art all the comfort of the soul, thou art all the  
adornment of the feast.

The cause of thy jealousy is that thou art hidden or,  
otherwise,

While thou art revealed by every atom, thou art hidden  
like the sun.

If thou dwell'st in seclusion, art not thou the darling  
of the Prince ?

And if thou rendest the veil, thou hast rent the veils  
of all.

By thee the heart of infidelity is confounded, by thy  
wine the head of faith is intoxicated ;

Thou dost rob all of sense, thou dost draw all towards  
thee.

All roses are a prey to December, all heads a prey to  
wine :

Both these and those thou redeemest from the hand of  
death.



- چو وفا نبود در گُل چه روى تو سوى هر گُل  
 همه بر تُست تو گُل که عِمادى و عميدى  
 اگر از چهره يوسُف نَفَرى کف بپريدند  
 تو دو صد يوسُف جانرا ز دل و عقل بُريدى  
 ز پليدى و ز خوبى تو گُنَى صورت شخا  
 که گُرِيزد بدو فرسنگ وى از بويِ پليدى  
 يَش طعمه خاکی که شود سبزهُ پاکی  
 برهد او ز نجاست چو درو روح دميدى  
 هله اى دل بسما رو بچراگاه خدا رو  
 بچراگاه سُتوران چو يکى چند چريدى  
 تو همه طمع بر آن نه که بر آن نيست اُميدت  
 که ز نوميدي اوّل تو بدین سوى رسيدى  
 تو خُمش گُن که خداوند سُخن بخش بگويد  
 که هم او ساخت در و قُفل و هم او کرد کليدى

۱۳ (V) چند خريدى ۱۱ (V) کف و عقل ۸

om. before , قُفل (V).

Since in the rose there is no constancy, why do you  
 approach every rose?

On thee alone is reliance: thou art the stay and support.  
 If a few cut their hands on account of Joseph's face,  
 Thou hast bereft of soul and reason two hundred spiritual  
 Josephs. •

Thou mouldest of foul and fair the form of a man,  
 That he may flee two leagues from the odour of foulness.  
 Thou mak'st him a morsel of dust that he may become  
 pure herbage;

He is free from filth when thou hast breathed into him  
 a soul.

Come, O heart, fare heavenward, fare to the divine pasture,  
 Since thou hast grazed awhile in the pasture of cattle.  
 Set thy whole desire on that whereof thou hast no hope,  
 For thou hast come thus far from original hopelessness.  
 Be silent that the lord who gave thee language may  
 speak,

For as he fashioned a door and lock, he has also made  
 a key. •

متre: مَثْمَنِ مَخْبُونِ مقصور:

[— — — | — — — | — — — | — — —]

L. بعاقبت بُریدی و در نهان رفتی

بگدامین ره از جهان رفتی

۲ بسی زدی پر و بال و قفس در اشکستی

هوا گزفتی و سویی جهانِ جان رفتی

۳ تو باز خاص بُدی در وثاقِ پیر زنی

چو طبلِ باز شنیدی بلامکان رفتی

بُدی تو بُلْبُلِ مستی میانه جُغدان

رسید بویِ گُلستانِ بگُلستان رفتی

۵ بسی خُمار کشیدی ازین خمیر تُرش

بعاقبت بخراباتِ جاودان رفتی

۶ پَیِ نِشانه دَولت چو تیرِ راست شُدی

بدآن نِشانه چو تیری ازین گمان رفتی

B<sup>3</sup>L Lakh.

بدآن نِشانه بُریدی و زین ۶ (L) جهان جهان ۲  
(B<sup>3</sup>).

## XLVIII.

At last thou hast departed and gone to the Unseen ;  
 'Tis marvellous by what way thou wentest from the  
 world.

Thou didst strongly shake thy wings and feathers, and  
 having broken thy cage  
 Didst take to the air and journey towards the world of  
 soul. •

Thou wert a favourite falcon, kept in captivity by an  
 old woman :

When thou heard'st the falcon-drum thou didst fly away  
 into the Void.

Thou wert a love-lorn nightingale among owls :  
 The scent of the rose-garden reached thee, and thou  
 didst go to the rose-garden.

Thou didst suffer sore head-ache from this bitter ferment ;  
 At last thou wentest to the tavern of Eternity.

Straight as an arrow thou didst make for the mark of  
 bliss ;

Thou didst speed like an arrow to that mark from this  
 bow.

- ۷ نِشانهایِ کُزَت داد این جهان چون غول  
 نِشان کُذاشتی و سوییِ بی‌نِشان رفتی
- ۸ تو تاج‌را چه کُنی چونکه آفتاب شدی  
 کمرِ چرا طلبی چونکه از میان رفتی
- ۹ دو چشم کُشته شنیدم که سوییِ جان نِگری  
 بجان نِگری چون بجانِ جان رفتی
- دلا چه نادره مُرغی که در شِکارِ شُکور  
 تو با دو پرِ چو سِپرِ جانبِ سِنان رفتی
- ۱ کُل از خِزان بگُریزد عجب چه شوخ کُلای  
 که پیشِ بادِ خِزانی خزان خزان رفتی
- ۱ ز آسمان تو چو باران بیامِ عالمِ خاک  
 بهرِ سوئی بدویده بناودان رفتی
- ۱۱ خموش باش تو از رنجِ کُفت و گُویِ مُخ  
 که در پناهِ چنان یارِ مهربان رفتی

بانب (L). ببال و پر ۱۰. (L) سوییِ جان نِگرد ۹

(B<sup>1</sup>) خزان خزان (L) نِگریزد ۱۱. (L) شبان رفتی

(B<sup>3</sup>) ته ا؛ for م مکش. ۱۳

The world gave thee false clues, like a ghoul :  
 Thou took'st no heed of the clue, but wentest to that  
 which is without a clue.  
 Since thou art now the sun, why dost thou wear a tiara,  
 Why seek a girdle, since thou art gone from the middle?  
 I have heard that thou art gazing with distorted eyes  
 upon thy soul :  
 Why dost thou gaze on thy soul, since thou art gone  
 to the soul of Soul?  
 O heart, what a wondrous bird art thou, that in chase  
 of divine rewards  
 Thou didst fly with two wings to the spear-point, like  
 a shield !  
 The rose flees from autumn—O what a fearless rose  
 art thou  
 Who didst go loitering along in the presence of the  
 autumn wind !  
 Falling like rain from heaven upon the roof of the ter-  
 restrial world  
 Thou didst run in every direction till thou didst escape  
 by the conduit.  
 Be silent and free from the pain of speech : do not  
 slumber,  
 Since thou hast taken refuge with so loving a Friend.



## NOTES.

### I.

اَشْرَ تَوِ عاشِقِ عشقى ۱ — Love, implying loss of self-hood and by that means perfect union with the divine Beloved, is the living rock on which all mysticism is based.

حیا — cf. the ḥadīṣ: الْحَيَاءُ يَمْنَعُ الْإِيمَانَ, Shame hinders faith, and Redhouse's *Maṣnavī*, p. 115: Ḥusām-u'ddīn having publicly spoken in praise of certain individuals who bore an extremely bad character...complaint was made to Jalāl, who confirmed what Ḥusām had said, and remarked: "God looks only to man's heart. Those seemingly lewd fellows are really God-loving saints." Cf. also :

مېو مردِ شرم و ناموسی چو مجنون فاش باید شد  
چنان مستورا هرگز نیابد کس بمستوری  
(T. 93. 1).

Since you are moved by feelings of shame and honour,  
you must become manifest, like Majnūn ;

One concealed as He is will never be found by  
concealment (continence).

۲ رُوش — the Sūfī path (طریقت) whereby the pilgrim arrives at true knowledge of God.

ناموس — Greek νόμος (see Dozy's *Supplément aux Dictionnaires Arabes*, under نَمَس).



- **حديث** — I have not been able to discover any tradition to this effect. Possibly the word is used here, as often, in a non-technical sense.

**بصفا** — sincerely, without prejudice.

**٣ مجنون** — literally, possessed by the **جنّ**. Majnūn is the Orlando Furioso of eastern romance; in Persia the love of Majnūn and Lailā has long been a brilliant theme for poetry: mention may be made here of the *maṣnavīs* by Nizāmī, Jāmī, and Hātifī. Majnūn represents the soul seeking union with God, who is the Beloved par excellence.

**کُزین** — Orientals regard lunacy as a special mark of divine favour.

Observe the assonance **شیدا شید, مجنون جنون**. This figure, in which two or more words of like sound and derived (or at least apparently derived) from the same root are brought together, is called **اشتقاق**, according to others **اشتقاق**.

**ز زهر چشید ٤** — suffered the agony of separation from his Beloved. Cf. Hāfiz (i. 256. 2): **زهر جدائی : چشانند**.

**فنا** — self-annihilation ‘which is attained by absorption in the glory of the Creator and by contemplation of the Truth’ (*Kitābu ’tta’rīfāt*), ‘to die spiritually, so far as the senses are concerned, during life’ (Juan de la Cruz). See Whinfield’s *Maṣnavī*, p. xxvi seq., with the passages there referred to, De Sacy’s *Pendnāmeḥ*, p. liv, *Gulshani Rāz*, 334 seq., with Lāhijī’s commentary, and cf. also Kor. ii. 88.: Desire death if ye are sincere, and the ḥadīṣ: **مُوتُوا قَبْلَ أَنْ تَمُوتُوا**, Die before ye die.

عنكبوت ٥—This may allude to an incident in the Prophet's flight from Mecca, when a spider spun its web across the mouth of a cavern where he had taken refuge, and thus caused his enemies to abandon their pursuit.

'Attār says (*Mantiqu 'ittair*, 14):

عنكبوتی را بحکمت دام داد

• صدر عالم را درو آرام داد

He providentially gave a snare to the spider,  
And therein rendered the Prince of the world secure.

رَبِّیَ الْأَعْلَى—these words do not occur in the Kor'an, but were probably suggested by Pharaoh's boast: أَنَا رَبُّكُمْ (Kor. LXXIX. 24). One of the Bāb's titles was حَضْرَتِ رَبِّیَ الْأَعْلَى (Browne's *Episode of the Bāb*, Vol. II. p. 229).

چگونه باشد ٦—what is earthly beauty compared with immediate vision of God?

أَسْرَى بِعَبْدِهِ لَيْلًا—Kor. XVII. 1. A full description and mystical interpretation of Mohammed's night-journey to heaven is quoted from Abū 'Alī Ibn Sīnā (Avicenna) in the *Dabistān*, Vol. III. p. 177 seq. The second foot in this line is — — — instead of — — —, and as a general rule, for two short syllables occurring together, even if they do not belong to the same foot, one long syllable may be substituted. Cf. note on XI. ١٥.

دواوین ٧—Arabic broken plural of دیوان, which is the name usually given to a collection of short poems, e.g. ghazals and qasīdas. As it seems unlikely that Waisa and Rāmīn formed the subject of any such collection, the term must be extended to include the maṣnavīs bearing this

title by Nizāmī 'Arūzī of Samarcand and Fakhru'ddīn Jurjānī, both of whom flourished under the Seljūqs. The former was a pupil of Mu'izzī and one of the poets at Sultān Sanjar's court (479—552 A.H.).

وَمَق (lover) and عَذْرَا (virgin) are the hero and heroine of the oldest poetical romance in Persian literature, by 'Unsurī (died 431 A.H.), which, like that of Waisa and Rāmīn, is said to have appeared in Pehlevī, under the Sāsānians, and to have been subsequently lost.

۸ خورَدَنِیست — patiendum est. For this form see Platts, *Persian Grammar*, Part I. § 95.

دَرِیَا — wash away every stain of 'self' in the ocean of divine love.

۹ پستی — self-abasement, according to the proverb :  
سُمُوْ اَلْمَرْءِ فِی اَلْتَّوَادِعِ, Humility exalts a man.

—ecstasy, loss of personal consciousness, produced by contemplation of the beauty of God. The torrent, furiously rushing along in its low channel, unites these qualities.

۱۰ مِیَانِ حَلَقَهٗ عَشَّاقِ الْخ — among spiritual disciples you will attain the highest degree, if you serve him who is highest.

نَگِیْن — 'Omar Khayyām, having declared that Man is the final cause of creation, adds :

این لائرهٔ جهان چو انگشتریست  
بی هیچ شکی نقشِ نَگِیْنش مائیم

This circle of the universe resembles a ring ;  
Unquestionably we are the signet engraved on its bezel.  
(Quatrain 340).

Cf. also Hāfiz (II. 98. 3): **سرحلقه رندان**, ringleader of the intoxicated.

**بگوش حلقه**—the play on **حلقه** and **بگوش** cannot be preserved in English.

**ننگین** in this line may be referred either to God or to the **پیر** (Director) who is here Shamsi Tabriz, and throughout the Dīvān it will be found, for the most part, impossible to distinguish between them.

**زیان کرد ۱۲**—cf. the common phrase **سود نکرد**, it was of no use. Latin and French have similar idioms (*damnum facere* and *faire une perte*).

۱۳ With this couplet cf. Hāfiz (III. 102. 6):

My heart is weary of hypocrisy and of the drum  
under the blanket;

Come, let me raise my standard at the door of the  
wine-house.

**دُهَل بزیَرِ کَلیم**—do not conceal what is perfectly obvious, proclaim your love. •

**صحرا**—the desert of Absolute Being, in which the phenomenal world is a mirage (*Gulshani Rāz*, 843) or the world itself. Cf.

**ا چه بود زمینِ امکان**

**کَانست کِتَابِ حق تعالی** (T. 114. 5).

What is the desert? This contingent universe,  
Which is the book of God most High.

**بگوشِ جان ۱۴**—because they would be inaudible to the sensual ear. •

‘**کَنَبِدِ خَضْرَا**’—the sky, which Orientals, perhaps owing to some optical peculiarity, often see as green (cf. Garcin de Tassy, *La poésie religieuse chez les Persans*, p. 24, note), or rather they consider blue and green to be merely varieties of the same colour. This metaphor is a favourite one with our poet. Cf. a passage from Browne’s ‘The Modern Traveller’ quoted in Rosen’s *Maṣnavī*, p. xx: The splendid Tekieh (or monastery) of Mewlawy dervishes (at Konieh) is the first among such buildings in the Turkish Empire, and is universally celebrated. Its *cupola covered with shining green tiles* is conspicuous from afar.

۱۵ **قبا**—the body, ‘this fleshly dresse’ (Henry Vaughan).

**توهای و هوئی فلك الخ**—when the soul is no longer blinded by sensual desires and affections, it perceives that all phenomena are intoxicated and reeling with the wine of love. Cf. *Gulshani Rāz*, 825 seq.

۱۶ **مَنْزَرَه ز زیر و از بالا**—illimitable, transcending Space.

۱۷ **آفتاب**—an allusion to Shamsi Tabrīz (شمس = sun, in Arabic).

۱۸ **خموش کردم**—so end a large number of these poems. Speech is only the prelude to silence: true worshippers are ‘breathless with adoration’ (cf. Whinfield’s *Maṣnavī*, pp. 5, 261, 326).

## II.

۱ **بیابان ما**—cf. note on I. ۱۳. But this is rather the desert of Love, the **راهِ پُر خون** (*Maṣnavī*, 4. 7) which Hāfiz thought easy until he tried it, and then :

Whichever side I turned, new terrors lay ;  
 Beware of this dark waste, this endless way !  
 Even in our dreams no end—pass, one by one,  
 A thousand stages, and 'tis scarce begun.  
 (I. 214. 7 seq.).

جهان در جهان ۲—this obscure phrase may refer (1) to the different categories of being, i.e. the series of emanations which connect the phenomenal world with the Divinity (cf. Whinfield's *Maṣnavī*, p. 77), or (2) to Man, who is a world within a world, the microcosm contained in the macrocosm. See *Gulshani Rāz*, 140 seq. [in 144, second miṣrā', read **بِیْ یَبْصُرُ وَ بِیْ یَسْمَعُ**, 'by me he sees and by me he hears': the words are taken from the tradition quoted on p. 15].

معنای—phenomenal appearance opposed to صورت, spiritual reality.

کدامست الخ—when Man annihilates his lower nature and divests himself of all that is not God, he no longer has anything in common with the world of illusions around him.

بُریده سری ۳—true Knowledge is attainable only by فنا. Cf. Hāfiz, I. 534. 4 :

How wonderful is the path of Love,  
 Where the headless one lifts up his head (is exalted).  
 and see note on XXXVII. ۱۶.

سوی میدانِ ما—cf.

بی دست و پا چو کُوئی سوی ویشم غلطان

چوگانِ زلفِ مارا اینسو همیدواند

(T. 174. 6<sup>a</sup>). ••

Without head and feet, like a ball, we are rolling  
towards Him ;

In this direction the bat of His curl is driving us on.

[For the mystical signification of زلف see *Gulshani Rāz*, 763 seq. It is used here because its crookedness makes it resemble the چوگان (polo-stick).]

۵-۶—What if God should bestow on us the beatific vision of eternal Truth, as He did, e.g. to Moses at Mt Sinai?

زبانهای مرغان ما—a reference to Kor. xxvii. 16: ‘and Solomon was David’s heir, and he said, O people, we have been taught the language of birds.’

۶ يك مرغ—the hoopoe (هُدُود) which Solomon sent with a letter to Bilqīs, queen of Sheba (Kor. xxvii. 20–45).

طوق—cf. the Arabic expression: طَوَّقَنِي نِعْمَةً, ‘he conferred upon me a permanent badge of favour’ (Lane, under طوق), and see XL. ۹, with note on قِلَادَه. The ring-dove is called in Arabic ذَاتُ الطَّوْقِ.

۷ امکان—when Not-being (عَدَم) reflects the qualities of Being (حَقُّ) and thus loses to a certain extent its own negative and phenomenal character, it receives the name of امکان, Contingent being. This is the state of Man, in whom the flesh and the spirit are forever at war.

۸ چگونہ زمر دم—Ibnu’l Fārid says in his *Tā’iyya* (36th beyt):

Thro’ weakness I refrain from uttering many things  
(troubles);

By my tongue they shall not be recorded, altho’, if I  
spoke, they would become less.

زدن also means 'to speak,' and so possibly here.

این پریشان ما—adjective used as noun (see Vullers, under پریشان). It may however be translated: our distressed one, i.e. the soul. Cf. بمستان شما = to your drunken eyes (Hāfiz, i. 4. 6).

۹ چه—چه—both—and.

چه کبکان چه بازان—great and small, high and low, go hand in hand to seek God. Hāfiz refers to the partridge being hunted by the falcon (i. 454. 9, and 532. 4), and this explains the reading of B, بازان شان, their falcons, i.e. the falcons pursuing them.

گرستان ما—'the shining table-lands To which our God Himself is moon and sun' (Tennyson).

۱۰ کیوان ما—Saturn, according to the Ptolemaic system, is lord of the seventh heaven.

۱۱ عرش—the ninth and highest heaven.

جولان ما—alluding to the سماع or mystic dance, which represents allegorically the harmonious movement of the spheres (see Whinfield's *Maṣnavī*, p. 182).

۱۲ هواهای عرش و فلک—a play on the two meanings of هوا, air and desire. Even Heaven, in so far as it rests upon a phenomenal basis, is an obstacle to union with the Absolute. Cf.

گر کعبه است و زمزم و رجنّت است و کوثر

چون پرده گشت دلرا درهم درید باید

(T. 187. 2<sup>a</sup>).



Tho' the Ka'ba and Zamzam exist, and tho' Paradise  
and Kauṣar exist,  
"Since they are a veil to the soul, you must tear the  
veil asunder.

۱۳ مپرس—I have abandoned with reluctance the  
reading of L and V, مپرس. If it be kept, we must  
take **دستان** as the plural of **دست** and translate: Inquire  
concerning us whose hands are crushed, i.e. whose state is  
one of extreme weakness and humiliation. Cf.

خود دامنش نگیرد الا شکسته دستی

اکنون بلند گردم چون جور کرد ۲ (T. 248. 4).

Indeed, none may grasp his skirt save with bruised hands:  
Now that oppression has abased me, I become exalted.

۱۴ صلاح الحق و دین — for Ṣalāḥu'ddīn Zarkūb  
(Goldsmith) see Redhouse's *Maṣnavī*, p. 110.

### III.

۱ استاره را — cf.

I hold converse nightly with every star  
From desire of the splendour of thy moon-like face.  
(Hāfiz, II. 468. 5).

۲ بتابش — the pointing تابش is also possible.

۳ دلبر خون خواره را — for the cruelty of the Beloved  
see Whinfield's *Maṣnavī*, p. 30 seq. Grief and pain are  
often synonymous with love in the language of mystics.

۴ سو بسو گشتم — i.e. in the سماع (cf. Ibnu'l Fārid,  
*Tā'iyya*, beyt 434).

طِفْلِ دِلِه — cf. the same author (ib. beyts 435 and 436):

When it (the child) tosses about in longing for one  
 who shall sing it asleep, and yearns  
 To fly to its original home,  
 It is hushed by being rocked in its cradle  
 When the hands of its nurse set the cradle moving.

and

جان همچو مسیح است بکھوارۀ قالب

(T. 291. 8). آن مریم بندنده کھوارۀ ما کو

The soul is like the Messiah in the cradle of the body;  
 Where is the Mary who fashioned our cradle?

ز کُریه‌اش ه — scan *zi giryash* (— —).

خمار — the relapse from ecstasy into consciousness.

ساقیا — the cup-bearer is God, who intoxicates all creation with the rapture of love (see *Gulshani Rāz*, 805 seq.).

نرگس خماره — the final ه in خماره does not here denote the feminine gender but has an intensive force (see Wright's *Arabic Grammar*, Vol. I. p. 139). The word is used adjectivally - مست. Cf. چشم خمارش (T. 200. 10<sup>a</sup>), and نرگسدان خمارش (T. 215. 1<sup>a</sup>).

#### IV.

گنجی بدم من در نهان ۲ — this famous tradition, which innumerable Sūfī poets and commentators have illustrated and embellished (cf. especially a beautiful passage in Jāmī's *Yūsuf ū Zulaikhā*, p. 16), runs in Arabic:

كُنْتُ كَنْزًا مَخْفِيًّا فَأَحْبَبْتُ أَنْ أُعْرَفَ فَخَلَقْتُ الْخَلْقَ لِيَكُنْ

أُعْرَفَ, I was a hidden treasure and I desired to be known, so I created the creation in order that I might be known.

آئینه کردم عیان ۳ — every object reflects one or more of the divine attributes, but Man, as the microcosm, reflects them all. ‘Man,’ says Lāhijī (*Gulshani Rāz*, 141), ‘is the eye of the world, whereby God sees His own works.’

رویش دل و پشتش جهان — the earthly part of Man is compared to the back, his eternal attributes to the face of a mirror. He is ‘blackened on one side with the darkness of Not-being in order to reflect Real Being’ (Lāhijī on *Gulshani Rāz*, 265).

چون کاه جفتِ گل بود ۴ — straw is mixed with clay to form a kind of stucco or mortar (کِهْتَل). Unless you are pure clay, i.e. entirely purged of self, the divine image reflected in your heart will be blurred and incomplete.

شیره نگرود می الخ ۵ — cf. T. 353. 8–9, and

جهان همچو عصیرید کُرفتار

چون نیک بجوشید ازین خم بدر آئید

(T. 197. 11).

Ye are imprisoned like grape-juice in the jar of the world ;

Ye will come forth from this jar, when ye are well fermented.

زین سان که رفتی آمدی ۶ — i.e. you return to me no better than when you entered the world.

آلای ما—suggested perhaps by the verse which runs as a refrain through Kor. LV. : **فَبِأَيِّ آلَاءِ رَبِّكُمَا تُكَذِّبَانِ**.

این کیمیای نادره ۷—the transforming influence of divine grace.

گاه = مسرا in beyt ۴, whatever in Man's nature is false and unessential.

این آفتاب ۸—Shamsi Tabrīz.

—the perpetual raying out or emanation of the Absolute : hence grace, inspiration.

بنشست عیسی بر خری ۹—St Matthew, ch. xxi. Jesus mounted on the ass represents the soul degraded by contact with the body. Cf.

عیسی مریم بفلك رفت و فرو ماند خرش  
من بزمین ماندم و شد جانبِ بالا دل من  
(T. 268. 8<sup>a</sup>).

Jesus, son of Mary, went to heaven and his ass remained below ;

I remain on the earth but my spirit has flown to the sky.

See Whinfield's *Maṣnavī*, p. 85, and 'Aṭṭār, *Manṭiqu 'ṭṭair*, 621.

باد صبا—in allusion to the quickening breath of Jesus, whom Moslems call **روح الله** (cf. Kor. iv. 169). Hāfiz has **عیسی صبا** (I. 228. 3), and **مسیحانفسی**, of the Spring (I. 540. 1).

سر ساز همچون آب جو ۱۰—see note on I. ۹, and cf.

هر روی و سر چو سیل دوان تا بجوی دو،

(T. 137. 2).

Running on face and head, like a torrent, to join the river of the Friend.

and

آب شوم سجده گنان تا بگلستان برسم (T. 256. 5<sup>a</sup>).

I become water, bending low in prayer, that I may reach the rose-garden.

**عقل**, the intellectual faculty, involving the separation of the thinker from the object of his thought, and therefore dualistic, is constantly opposed to **عشق**, the spiritual faculty (intuition, illumination, inner light) which attains the truth by transcending thought.

**بقا**—eternal life in God, only to be gained through annihilation of self: **بقا بعد آلفنا**.

**فراموش**—here used as a noun, cf. **پیشان**, II. ۸.

**تا محو الخ**—see the passage from Ghazzālī quoted by Tholuck (*Sufismus*, p. 3) and translated by Whinfield on *Gulshani Rāz*, 411. Cf.

خود ثنا گفتن ز من ترکِ ثنا،

کاین دلیل هستی و هستی خطاست

(*Maṣnavī*, 7. 23).

'Tis blasphemy to praise Him: I proclaim

My 'self' extant, and 'self' is mortal shame.

## V.

**چمنی**—cf. Song of Solomon, ch. iv. 12 seq., and Jāmī's *Bahāristān*, p. ۵۹:

What care tho' mine be all the loss, tho' veiled .  
 The glory and dark the vision of my desire?  
 He Beauty's garden is; there gathers one .  
 A rose, and one with bleeding hands a briar.

نثار—sweetmeats and small coins which are thrown  
 among the bystanders at a wedding and on other festal  
 occasions. •

۴ در زاهدی شکستم (حال). Cf. in a state of ecstasy.

بی پای طواف آریم شرد در آن شاهی  
 کاو مست اَلست آمد بِشکست در مَبارا  
 (T. 129. 11<sup>a</sup>).

Let us without feet make the holy circuit round the  
 door of that King,  
 For he has come intoxicated with "*Am I not?*" and  
 broken our door.

See for بی پای note on II. ۳, and for اَلست note on IX. ۹.

بیقرار—spent in seeking God and devoted to the sleep-  
 less passion which he inspires. •

۵ بدعای او—the prayer of the perfect spiritual man  
 is identical with the divine will. یاری and the pronominal  
 suffix in خدایش refer to the same person, probably Shamsi  
 Tabriz. •

که بخون ماست تشنه—see note on III. ۳.

۶ مانستن—ماند.

چنک زهره—for the simile, see note on XVI. ۲۲. The  
 sign of Zuhra or Anāhīd, the celestial Venus, is in the third  
 heaven. She leads the starry choirs to music. According

to the legend Zuhra, a mortal woman, was beloved by two angels, Hārūt and Mārūt, whom she beguiled to tell her 'the ineffable name,' and by means of this talisman gained admission to heaven. See Mīrkhwānd's *Rauzatū 'ṣṣafā* translated by Rehatsek, Vol. i. p. 75 seq. and Sale's note on Kor. ii. 96.

کُستِه تار — for then all earthly discords will be drowned in the divine harmony.

√ حلاوتِ غمش — cf. Hāfiz (ii. 252. 3) :

Thine eye hath wrought my ruin, but so my love  
Send it, a thousand welcomes to the woe!

غمش includes the sorrow of the soul caused by her passionate longing to be united with God, and also the pains which he inflicts either as a probation or as the result of jealousy (see note on xxv. ۱۲).

۸ چه عروسیست در جان — see Whinfield's *Maṣnavī*, p. 34, where the poet makes an apology for calling God by this name.

نِگار — the ornamental design traced with henna on the hands and feet of a bride.

۱۰ تن تیره — because it is عَدَم (Not-being).

جهانِ تن — cf.

جهانِ عقل چو روم و جهانِ طبع چو زَنک

میانِ هر دو فُتاده است کارزار و جِهَاد

(T. 164. 3).

The world of Intelligence is like Rūm (white) and the world of Nature like Æthiopia (black);

Strife and warfare has fallen out between them.

۹۰۱۱ بچهار غنُصَر — see note on viii. ۴.

## VI.

تلخی—like *بلاي نفي* in *Gulshani Rāz*, 402, the mortification of all desires, whether sensual or intellectual. True spirituality (to quote Juan de la Cruz) seeks in God the bitter more than the agreeable, prefers suffering to solace, would rather lack all good for God's sake than possess it, is better pleased with dryness and affliction than with sweet communications: knowing that in this it follows Christ and denies self, instead of peradventure seeking self in God, which is against Love.

فقر—Mohammed said: *أَلْفَقْرُ فَخْرِي*, Poverty is my pride, and again *أَلْفَقْرُ سَوَادُ الْوَجْهِ فِي الدَّارَيْنِ*, Poverty is blackness of face (dishonour) in both worlds (see his own explanation of the inconsistency in Malcolm's *History of Persia*, Vol. II. p. 268, note). The Sūfīs have given these sayings a mystical turn. فقر becomes poverty of 'self,' i.e. self-annihilation, and by *سَوَادُ الْوَجْهِ* they mean the darkness which is nothing but excess of light betokening the proximity of Being (cf. *Gulshani Rāz*, 123 seq.). 'I tell you, by the eternal Truth, that ye are not rightly poor while ye have a will to perform the will of God, or any desire of God and eternity; for the poor man is he who wills, knows, and desires nothing' (Eckhart, *Deutsche Mystiker*, Vol. II. p. 281).

كنج روان—according to the *Burhāni Qāṭi* this is 'the name of Qārūn's treasure: it is said to be in perpetual motion under the ground.' For Qārūn (Korah) see note on XLIII. 4.

آنچه نبردست و هم الخ ۲—cf. 1 Corinthians, ch. ii. 9: Eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love him.



قبله—the Moslem turns his face in prayer towards the Ka'ba, the mystic directly to God.

اغانى—نِعْمَت ۴ in the next line suggests the emendation نَغْمَت (sweet voice, melody). نَغْمَت, however, does not seem to occur, and the change from نَغْمَه, as the word is commonly written in Persian, to نِعْمَت, is less easy.

آرد او—for this repetition of the pronoun cf. xxxvi. ۵.

کَرچِه نخوانی—even if thou dost not call me into thy presence.

اغانى—Arabic broken plural of أُغْنِيَّة from the root

در رکعات نماز الخ ۵—cf. T. 231. 9<sup>a</sup> seq.

اگر نه رویِ دل اندر برابرت دارم  
من این نماز حسابِ نماز نشمارم  
ز عشقِ رویِ تو من رو بقبله آوردم  
و کُرنه من ز نماز و ز قبله بیزارم

Unless I have the face of my heart towards thee,  
I deem prayer unworthy to be reckoned as prayer.  
If I turned my face to the *qibla*, 'twas for love of thine ;  
Otherwise, I am weary both of prayer and *qibla*.

سبع مثانی—there are various interpretations of these words : the most probable is that which makes them refer to the seven verses of the opening Sūra of the Kor'ān (الْفَاتِحَة).

✓ Perhaps it is better to regard this cōuplet as complete in itself, and translate :

If a never-ceasing bounty should offer kingdoms  
And lay the universe before me, thou art still my  
hidden treasure.

For گنجِ نهانی see note on iv. ۲.

٨ عشقِ فلانی — the love of God. •

١٠ عمرِ اوانیست — cf. •

باطنِ ما چو فلک تا بابد مُستغنی است  
 گُرچه روزی دو سه در نقش و نگارِ بشریم  
 کوزه‌ها دان تو صُور را و ز هر شربتِ فکر  
 همچو کوزه همه هر لحظه تهی ایم و پریم  
 شربت از کوزه نروید بُود از جایِ دگر  
 همچو کوزه ز اُصولِ مددش بیخبریم  
 • (T. 252. 2).

Our celestial spirit is free to eternity,  
 Tho' for a short while we have the shape and figure  
 of man.  
 Know that phenomenal forms are pitchers: with draughts  
 of the Ideal,  
 Like a pitcher, we all are being filled and emptied  
 continually.  
 The draught is not derived from the pitcher, it comes  
 from another source;  
 Like the pitcher we are ignorant of the springs which  
 replenish it.

اِنَاءُ — sing. اوانی

— cf. بی تو چه کار آیدم الخ

عمر که بی عشق رفت هیچ حسابش مگیر  
 آبِ حیات است عشق در دل و جانِش پذیر  
 • (T. 203. 13).

Prize not at all life that has passed without love;  
 Love is the Water of Life: receive it in thy heart  
 and soul.

رنج اوانی —the tribulation which the soul suffers in the world.

رنجی که مرا از اوانی است —cf. note on ۱. But رنج اوانی مرا may be construed together =

امان —literally : not even an (cry for quarter) remained to me, i.e. for love's sake I was prepared to sacrifice all. Prof. Bevan suggests that امانی here may be the plural of اُمْنِيَّةُ, object of desire. هیچ followed by a plural is found in Khāqānī (500—582 A.H.). According to the *Bahāri 'Ajam* (Vullers, under هیچ) this use is rare and archaic. But a stronger argument, to my mind, against taking امانی in the sense proposed is the occurrence, which can hardly be accidental, of ایمن in the next line.

مدد —this term is employed by Jalālu'ddīn to denote the perpetual replenishment of the phenomenal world by a succession of emanations from the Absolute.

جانِ جهانی —as God is all, and all is God, he who is absorbed in the divine essence (مَجْذُوبِ مُطْلَق) becomes identical with it. Hence the أَنَا الْحَقُّ, I am God, of Manṣūr Ḥallāj and the سُبْحَانِي, Praise be to me!, of Bāyazīd. And this is what our poet means when he says, e.g.:

هم دزد عیاران منم هم رنج بیماران منم  
هم ابرو هم باران منم در باغها باریده ام  
(T. 258. 4).

I am the theft of rogues, I am the pain of the sick,  
I am both cloud and rain, I have rained in the gardens.

گُوهرِ معنِیِ اوست الخ ۱۳ —at first sight these words seem to defy the rules of grammar. Obviously the sense is: جان و دلم پُر از گُوهرِ معنِیِ او شده است, and this can be obtained from the text only by treating گُوهرِ معنِیِ او پُر as a compound adjective. In such formations پُر is usually prefixed, but cf. 'Atṭār, *Mantiqu 'ittair*, 525 :

چاه چون بِشَنود آن تابش نبود  
لاجرم خون پُر شد و آبش نبود

او سَك —a play on او, He (God), and او or عَو, the sound of a dog's bark.

ثالث —alluding to the doctrine of the Trinity (see Kor. iv. 169, with Sale's note, v. 77).

ثانی —as in the Magian religion.

بروح جسم نکرد التِّفات ۱۴ —during this life the body is conscious of the soul's superiority, but not in the divine presence, for then it is non-existent.

تبریز را ۱۵ —the poet puns on the double meaning of تبریز: (1) the city of that name, and (2) manifestation (from Arabic بَرَزَ) with a reference to عیانی.

## VII.

مهی ۱ —this is perhaps the most frequent of the inexhaustible images under which Oriental writers represent beauty.

ندیدش فلک بخواب —a not uncommon metaphor to

signify what is incapable of being conceived. Cf.

ان شکریرا که مصرهیچ ندیدش بخواب  
(T. 219. 6<sup>a</sup>).

آب—cf. Song of Solomon, ch. viii.  
7: 'Many waters cannot quench love.'

۲ خراب—'a man of true self-abandonment must be unbuilt from the creature' (Suso, quoted in Vaughan's *Hours with the Mystics*, Vol. I. p. 271). And Meister Eckhart says: forasmuch as thou hast despoiled and denuded (verwüestet) thyself of all attributes, God must needs enter wholly into thy being and faculties, as it is written: 'the voice crieth in the wilderness (wüeste).' Let this eternal voice cry in thee, as it willeth, and be empty (wüeste) of thyself and of all things (*Deutsche Mystiker*, Vol. II. p. 22).

۳ میر شرابخانه—see note on III. ۷.

۴ ندا رسد—cf. Eckhart quoted above.

پیاله—Greek *phiale*.

۵ بر کند الخ—cf.

بامِ خانه چون حجابست از جمالِ آفتاب  
با کندِ عشقِ حق زوتر فرو کن بامرا  
(T. 116. 4).

The roof of the house is, as it were, a veil over the sun's beauty.

Make haste to demolish the roof with the mattock of divine love.

۶ مرا بیاب—i.e. 'you cannot find me: the drop is lost in the ocean.'

۷ خورشید—Nominativus pendens, cf. x. ۲.

چون — the izāfat is affixed because چون سحاب is equivalent to an adjective. Cf. سمرقند چو قند, sweet Samarcand (*Maṣnavī*, 8. 19).

## VIII.

۱ مرد خدا — the perfect Sūfī.

سیر بُود بی کباب — in accordance with the tradition :  
الْجُوعُ طَعَامُ اللَّهِ يُحْيِي بِهِ أَبْدَانَ الصَّادِقِينَ, Fasting is the food of God whereby he revives the bodies of the sincere.

۲ واله و حیران — see note on I. ۱۰.

۳ شاه بُود — i.e. in the spiritual world. Cf. Hāfiz (I. 366. 6) :

Despise not thou the poor who Love obey ;  
Unbelted monarchs, crownless kings are they.

The same idea is found in a poem by Abū 'l 'Aṭāhiya (*Transactions of the Ninth Congress of Orientalists*, Vol. II. p. 114) to which Prof. Bevan has drawn my attention :

If thou seekest the most noble of all mankind,  
Behold a king in beggar's garb !

گنج بُود در خراب — it is a well-known Oriental fancy, that treasures guarded by inviolable talismans lie buried in the ruins and remains of ancient splendour, e.g. the site of Persepolis. •

۴ Bodies are composed of the four elements, earth, water, fire, and air. The 'man of God,' casting off this phenomenal vesture, which does not belong to his true essence and which only veils the divine principle within him, 'breaks through to the Oneness.' Cf. •

در ابر و در خاکم در آتش و در بادم  
این چار بگرد من اما نه ازین چارم  
(T. 235. 5).

I am in water and earth and fire and air;  
These four around me, yet of these four I am not.  
and

از آب و آتش نیستم وز باد سرکش نیستم  
خاک منقش نیستم من بر همه خندیده ام  
(T. 258. 6).

I am not of water nor fire, I am not of the froward  
wind;

I am not moulded clay: I have mocked (transcended)  
them all.

بحر بود بی گران ه —he is absorbed in the Sea of  
Absolute Being.

بارد در بی سحاب —he can perform miracles, because  
his will is identical with the divine Will. The metaphor  
is drawn from the notion, found in Pliny, that the oyster  
is impregnated by rain-drops, which in due course become  
pearls. Cf. *Gulshani Rāz*, 568 seq., Sa'di's *Būstān*, p. 230.

دارد صد ماه و چرخ ۶ —mystics dwell in the spiritual  
universe, of which the visible one is a faint inglorious re-  
flection, 'solemque suum, sua sidera norunt.'

عالم از ۷ —scan | - - - |. Any short syllable may be  
lengthened before ۱. Cf. I. ۶, VI. ۱۲, ۱۵, etc.

نیست فقیه از کتاب —see note on IV. ۱۰. Mere learning  
will never enable a man to know God. 'Mind is nothing  
but disease, And natural health is ignorance,' i.e. inspira-  
tion.

⁸ **زَان سَوِي كَفَرَسْت وَ دِين** —the Truth is independent of outward forms: it shines as brightly in the tavern as in the mosque or the church; moreover, the religion of the heart, which alone has value, is not the monopoly of any particular creed. In reality all creeds are one. Cf. a curious passage (T. 54. 3<sup>a</sup>):

این زمان و آن زمان بیضه است و مرغی گاندر اوست  
 مُظْلِم و اشکسته پر باشد حقیر و مُسْتَهَان  
 کُفَر و ایمان دان درین بیضه سفید و زرده را  
 واصل و فارق میانشان بَرَزَخٌ لَا یَبْغِیَان  
 بیضه را چون زیرِ پَرِ خویش پرورد از کَرَم  
 کُفَر و دین فانی شد و شد مرغِ وَحْدَتِ پَرِفَشَان

This world and that world are the egg, and the bird within it

Is in darkness and bruised of wing, contemptible and despised.

Regard unbelief and faith as the white and the yolk in this egg,

Between them, joining and dividing, "*a barrier which they shall not pass.*"

When He hath graciously fostered the egg under His wing,

Infidelity and religion disappear: the bird of Unity spreads its pinions.

⁹ **چَه خطا و صواب** —the Sūfī adept is above law. Whatever he does proceeds directly from God, just as a flute produces harmonies or discords at the will of the musician.

⁹ **عَدَم** —the created world, which considered *per se* is



Not-being, although it may be said to exist as a manifestation of the Creator.

عالی رِکاب—cf. Wordsworth's 'trailing clouds of glory do we come From God who is our home.' But Jalālu'ddīn refers to the second birth of dying to the world and absorption in the Divinity.

هست نهان ۱۰—Jāmī, in the *Nafahātu 'l Uns*, p. 20 seq., asserts on the authority of the *Kashfu 'l Mahjūb*, that there are 4000 saints 'unacquainted with each other and ignorant of their exalted state, who are always hidden from themselves and others.'

مَنْ طَلَبَ وَجَدَ وَجَدَ—cf. the ḥadīṣ: بجوی و بیاب, he who seeks earnestly shall find.

## IX.

This ghazal was sent by the poet Sa'di to Shamsu'ddīn Hindī, prince of Shīrāz, who had asked him 'to select the best ode, with the most sublime thoughts, that he knew of as existing in Persian, and to send it to him for presentation to the great Khān of the Moguls' (Redhouse's *Maṣnavī*, p. 28).

عزم تماشا کراست ۱—not as Redhouse: 'to witness our departure who'll be found?' تماشا, like تفرّج, is the term applied to a walk taken for diversion or recreation.

ما بفلك بوده ایم ۲—see note on XVII. ۱.

وز ملک افزونتریم ۳—a ḥadīṣ attributed to 'Alī says that angels have knowledge, but not lust and anger, beasts anger and lust, while man has all three. Therefore if man subdue lust and anger, and strive to attain perfect knowledge, he is above the angels, who attain perfection, as it

were by instinct, without any choice or conscious volition. The text of the ḥadīṣ, with a commentary, will be found in the *Maṣnavī*, 336. 5, and for a discussion of the whole subject see *Akhlāqī Jalālī*, p. 23 seq., where the following lines are quoted :

آدمی زاد طُرفه معجونِ نیست  
از فرشته سرشته و حیوان  
کُمر کند میلِ این شود کمر از این  
وَر کند قصدِ آن شود به از آن

Angel and beast Man's wondrous leaven compose :  
To these inclining less than these he grows,  
But if he means the angel, more than those.

عالمِ خاک از کجا الخ ۴ —a variation of the well-known verse :

ت خاکِ را با عالمِ پاک

کجا.....کجا is a very common idiom, to express contrast.

۵ جوان —i.e. flourishing.

دادنِ جانِ کارِ ما —cf. Hāfiz (l. 476. 7) :

Not here, O Hāfiz, thou should'st timidly deny  
The lover's lightest duty, for love's sake to die.

مُصطفی —'the Chosen one': Mohammed, whom the Sūfīs identify with Universal Reason (عقلِ کُلّ), the first emanation from the Absolute. See *Gulshanī Rāz*, 19.

وَالضَّحَى ۶ —Kor. xciii. 1.

۷ مه شکافت —a famous miracle of the Prophet's.

کُداست —because her light is borrowed from the sun.

در دلِ ما الخ<sup>۸</sup>—referring to the dissolution of personality in the divine effulgence. ‘The fissure of the moon typifies nothing else but renunciation of the external for the internal’ (*Dabistān*, Vol. III. p. 201).

کز...چشمِ تو زآن سو چراست—lit., ‘wherefore is thine eye on the side further from...?’

أَلَسْتُ بِرَبِّكُمْ<sup>۹</sup>—the words أَلَسْتُ بِرَبِّكُمْ, Am I not your Lord? (Kor. VII. 171), were addressed by God, as the commentators inform us, to all future generations of men, who were drawn forth from the loins of Adam in the shape of small ants. They answered بَلَى, Yes, and thus acknowledged God’s right to judge their actions and to punish their sins. Such is the interpretation of Mohammedan orthodoxy. The Sūfīs, while accepting it in the main, lay more stress on the love, less on the power and vengeance, of God. It was the Beloved who claimed authority over the assembled souls (not insects), and love was the obligation which they avowed. Hence phrases like مَسَّتِ أَلَسْتُ (note on v. ۴). Cf. Ibnu ’l Fāriḍ, *Tā’iyya*, beyt 156 :

’Twas given me to draw nigh to Her on a day that  
had no yesterday ;

I saw Her when I made the covenant in the first  
moment of my existence.

کِشْتِي قَالِبِ شِ—their bodies were effaced in the  
glory of the divine presence.

باز چو —i.e. in death.

دریایِ جان<sup>۱۰</sup> may be understood either as Universal Soul (نفسِ کُلِّ), which comprehends all particular souls, or

as Absolute Being (see *Gulshani Rāz*, 562 seq.). But these alternatives are only different aspects of the One.

|| دریم—or بدریا دریم || The double preposition is common in older Persian.

موج پیایی—the continual efflux of Being by which phenomena are renewed. Cf.

عالمِ جان بحرِ صفا صورتِ قالبِ کفِ او

بحرِ صفارا بنگرِ چنکِ درین کفِ چه زدی

هیچ قراری نبود بر سرِ دریا کفِ را

زانکه قرارش ندهد جنبشِ موجِ مددی

ف همگی آب شود تا بکناری برود

زانکه دورنگی نبود در دلِ بحرِ احدی

(T. 354. 9<sup>a</sup>).

The world of soul is a pure sea, whereof bodily form is the foam.

Contemplate the pure sea; why have you plunged your hand into the foam?

The foam never rests on the surface of the sea,  
Because the motion of the replenishing wave does not allow it to rest.

All the foam becomes water, that it may reach the shore,  
Because there is no bicolority in the heart of the ocean of Unity.

|| ۲—|| ۳—a figurative description of حال (ecstasy).

|| ۳—this couplet is مُسَجَّع, i.e. it contains three middle rhymes in addition to the end-rhyme.

۱۴ صورتِ تصویر الخ — referring to such allegories as we find, e.g. in Jāmī's *Salāmān ū Absāl*, where Shāhi Yūnān typifies the First Intelligence (عقلِ کُلّ) and Prince Salāmān the soul of Man, while خردِ پیر will correspond to the Sage, who is above them both.

این همه روپوشاست — a 'veil' is whatever prevents union with the Deity. "Some one said to Junaid (ob. 297 A. H.): 'I find that the shaikhs of Khorāsān recognise three species of veils; the first is human nature (خلق), the second is the world, and the third is concupiscence (نفس).' 'These,' answered Junaid, 'are veils on the hearts of the vulgar; the elect are veiled otherwise, namely by regarding works, by seeking future recompense for them, and by considering the favour of God'" (Jāmī, *Nafahātu 'l Uns*, p. 92).

در سر و چشم شماسست ۱۵ — see note on XVII. ۱۸.

هست شمارا دو سر ۱۶ — all visible objects are but shadows of their archetypes in the Ideal world.

۱۷ That phenomena derive from the Ideal what partial existence they possess is shown by the myriads of سرهای پاک ریخته در زیر خاک, i.e. of those who have annihilated self and embraced death in order to gain perfect union with the Ideal. Cf. note on II. ۳.

۱۹ مشک, water-skin, is opposed to خمر می, wine-jar, as Reason, logic, scientific method, to Love, illumination, intuitive knowledge.

سقا — for 'cup-bearer' in the translation read 'water-bearer.' The word usually has a tashdīd : سقا, but may be scanned as an iambus whenever the metre requires it (cf.

T. 211. 4, 277. 8, 304. 5<sup>a</sup>, 307. 4<sup>a</sup>). So صَيَاد instead of صَيَاد (R. 190. 7). Conversely, a tashdīd is sometimes added (see note on XXIII. ٥).

٢٠ نورِ تو الخ—although the rays of the sun of Being are diffused and woven through creation, yet the sun itself must be distinguished from the objects which vanish as soon as its rays are withdrawn.

## X.

٢ سزایِ آنکه الخ—lit. ‘the punishment of him who lives without thy face—is there a worse (punishment) than that?’

زیستن—aorist of زید.

بدتر = بتر. In the second miṣrā‘ there is a play on the double meaning of سزا.

٣ حوادث—phenomena, the outward shows of things.

٤ بآشنا... آشنایِ تو نیست—I have noted this ambiguous use of آشنا in the following passages of the Dīvān : T. 82. 4, 83. 5, 96. 2<sup>a</sup>, 100. 3<sup>a</sup>, 162. 8<sup>a</sup> (cf. also Hāfiz, I. 392. 3, II. 510. 6). The words are not connected by derivation.

٥ بقا ندارد عالم الخ—see VIII. ٩, note.

٦ رُخ تُرا—the pun is obvious.

٧ خاک بر سرِ جانی—i.e. ‘woe befall it!’ Orientals throw earth upon their heads as a sign of mourning.

٨ مُرغان—we shall often meet with this comparison of the soul to a bird.

در هوای تو—see II. ۱۱, note.

خام ۸—a novice in the mysteries of divine love, opp. to پخته.

سوخته آتش بلا—cf. with the use of the izāfat to denote agency expressions like ‘born of a woman.’ بلا is love regarded as a probation.

نظامی ۱۰—Nizāmī (535—599 A. H.) composed, while yet a young man, the mystical poem entitled *Makhzanu 'l Asrār*, but his fame rests mainly on four great romances, *Khosrau ū Shīrīn*, *Lailā ū Majnūn*, *Iskandar-nāma*, and *Haft Paikar*. See Bacher, *Nizāmī's Leben und Werke*, Ouseley's *Notices of Persian Poets*, p. 43, and the *Encyclopaedia Britannica* under ‘Nizāmī.’

آنکه بنظم میگوید—probably Lailā.

## XI.

بافر ۱—Persian is exceedingly rich in these prepositional adjectives, and their number might be increased to almost any extent.

با این همه ۳ = nevertheless, cf. Italian ‘con tutto ciò,’ and Spanish ‘con todo eso.’

به پیش وصالش مُکدّرست—see the explanation of سَوَادُ الْوَجْهِ, VI. ۷, note, and cf. the passages quoted from Dionysius the Pseudo-Areopagite and Ludovic Blosius in Vaughan's *Hours with the Mystics*, Vol. I. pp. 287—290.

دهان باز ۴—the nīmfaṭḥa (ă) is not pronounced after ن preceded by a long vowel, unless that vowel is a

diphthong, e.g. **کُون**, xv. ۳, but the older poets do not always observe this condition.

**اَللّٰهُ اَكْبَرُ**—an exclamation of astonishment.

**دل یافت دیدۀ الخ ه**—this is the *oculus cordis* described by Hugo of St Victor: ‘an eye within...one that beholds at once the past, the present, and the future; which diffuses through all things the keen brightness of its vision; which penetrates what is hidden, investigates what is impalpable; which needs no foreign light wherewith to see, but gazes by a light of its own, peculiar to itself’ (Vaughan, *Hours with the Mystics*, Vol. i. p. 305).

**دل و دیدۀ پرور**—a compound adjective (noun + aorist stem).

**چاکرنوازیست ۶**—Man is a plaything of the Deity: the favours which he receives are not the reward of merit, for whatever in him is good belongs to God.

**در هوای تو ۷**—cf. x. ۷.

**هوا زو منورست**—the pure soul is a mirror reflecting and radiating the divine sunbeams.

**هر کس که بی مُراد شد الخ ۸**—cf. *Maṣnavī*, 232, 23:

I recognise another class of the saints

Who, closing their mouths, refrain from prayer.

On account of the contentment which these exalted ones command

Endeavour to avert what is decreed they hold unlawful.

They take an especial delight in what is decreed;

It is infidelity for them to seek escape.

Cf. the ‘*sainte indifférence*’ of the French Quietists, and



Eckhart in *Deutsche Mystiker*, Vol. II. p. 623 (translated by Vaughan, *Hours with the Mystics*, Vol. I. p. 152).

' Nothing can fall out contrary to the desire of him who desires nothing: he may answer, like the darvīsh whom Bahlūl asked how he fared (*Maṣnavī*, 233, 3):

I fare as one by whose majestic will  
The world revolves, floods rise and rivers flow,  
Stars in their courses move; yea, death and life  
Hang on his nod and fly to the ends of earth,  
His ministers of mourning or of joy.

۹ هر دوزخی الخ—referring to the ḥadīṣ: On the day of resurrection when some shall enter Paradise and others Hell, whoever has in his heart so much faith as a millet-seed, God will command that he be taken from the fire and cast into Kauṣar.

او فتاد—it is impossible to decide whether the poet wrote this or اوفتاد, the older form of افتاد.

که عشق تو کوثرست—cf.

ای دل ار آب کوثرت باید  
(T. 202. 13). آتش عشق را تو کوثر کُیر

O heart, if thou must needs have the water of Kauṣar,  
Deem Kauṣar to be the fire of love..

۱۰ پایم نمی رسد بزمین—the soul in her longing  
'spernit humum fugiente penna.'

دست بر سرست—this gesture denotes sorrow and despair, cf. 'Aṭṭār, *Manṭiqu 'tṭair*, 215, 864; Hāfiz, II. 76. 1; 'Omar Khayyām, Quatrain 76. دست بر سر گرفتن or نهادن also means 'to salute.'

۱۲ وَرْدِ احْمَرِ—cf. Burns :

O my love's like a red red rose  
That's newly sprung in June.

۱۵ كَآنَ—که آن, which some MSS. read, is inadmissible. Two short syllables, namely, the last of the second and the first of the third foot, coalesce and make one long syllable (see I. ۶, note). It may be laid down as an invariable rule that when the second foot in Muzāri' is | — ۛ — — | instead of the normal | — ۛ — ۛ |, the third foot becomes | — — ۛ |. Cf. XIII. ۶, ۱۴, ۱۵ ; XXXIX. ۴, ۵, ۸, etc.

نَرَقَمَرَانِ مِنْ اَقْمَرَمَ : T. 70. 2<sup>a</sup>—cf. اَقْمَرَسْت

## XII.

۱ هَر نَقْشِ رَا الْخَ—this is the Platonic theory of Ideas.  
Cf. *Maṣnavī*, 32, 7 :

When waves of thought from Wisdom's sea profound  
Arose, they clad themselves in speech and sound.  
The lovely forms a moment's sparkle gave,  
Then fell and mingled with the falling wave.  
So perish all things fair, to re-adorn  
The Beauteous One whence all fair things were born.

۲ دَلْ بَدْ مَدَارِ—بَدِ دَلْ مَشُو (Hāfiz, II. 498. 4).

۵ مَیْنَدِشَ—for مَندِشَ.

۶—۱۰.—the evolution of Man. Cf. a fine passage in the *Maṣnavī* (278. 8, translated by Whinfield, p. 159) :

از جمادی مُردم و نامی شدم  
وَزْ نَمَا مُردم بَحِیْوَانِ سَر زدم

مردم از حیوانی و ادم شدم  
 پس چه ترسم کی ز مُردن کم شدم  
 حمله دیگر بهمیرم از بشر  
 تا بر آرم از ملائک بال و پر  
 وز مَلَك هم بایدم جُستن زجو  
 کُلُّ شَیْءٍ هَالِكٌ إِلَّا وَجْهَهُ  
 بارِ دیگر از مَلَك قُربان شوم  
 آنچه اندر وهم نآید آن شوم  
 پس عَدَم کردم عَدَم چون ارغنون  
 گویدم کاتا إِلَیه راجعون

۶ آمدستی—see Platts, *Persian Grammar*, Part I. § 98.

۱۰ برو در آن یم—lose your individuality in the Absolute.

عُمانست—the sea of ‘Omān is the southernmost of three—the others are the *بَحْرُ الْفَارَسِ* and the *الْبَحْرَيْنِ* known collectively as the Persian Gulf.

۱۱ وَلَد—see VI. ۱۳, note, and cf.

عیسی خوش‌خنده که عالم شد بمن زنده  
 ولی نسبت ز حق دارم من از مریم نمیدانم  
 (T. 255. 2).

I am sweet-smiling Jesus by whom the world is revived,  
 But my lineage is from God: I know nought of Mary.

## XIII.

۱ دِثَار—the inner garment, opp. to شِعَار ۱.

نابوده به—this terse construction is very frequent, cf. Hāfiz (I. 350. 2): دردم نهفته به, 'tis best to hide my woe, and Sa'dī, *Gulistān*, p. 24: خوابش برده به, 'tis best that sleep should overtake him.

بودن او غیر عار نیست—cf.

نیست شو نیست از خودی زیراک

بتر از هستیت جنایت نیست

(T. 139. 12<sup>a</sup>).

Become nought, nought from selfhood, because  
There is no crime worse than thy being.

۲ بر—برِ یار, originally a substantive meaning 'breast,' 'side,' is used with the izāfat as a preposition = beside, towards. It must be distinguished from the preposition بر = up, on, etc., which is prefixed to verbs.

۳ هر کاو الخ—Man proposes, but God disposes, therefore freewill is absence of self-will. See XI. ۸, note.

مجاز = (استعاره), lit. 'used as a metaphor' مُستعار ۵ (profane) contrasted with حقیقی (divine). The subject understood is غیر این, i.e. all except love.

۶ معشوقِ مُرده را—the world, which Hāfiz (I. 80. 7, II. 232. 8) likens to a γυνή πολυάνωρ. In the second miṣrā' کِنار = (a) bosom, (b) limit.

۷ مدد—see VI. ۱۲, note.

۸ آن کُل که از بهار بُود الخ—the celestial Rose

and Wine, unlike their counterfeits on earth, are wholly free from defect : which is Not-being.

۹ —نظاره‌گر —for the tashdīd see XXIII. ۵, note.

راه —درین —see I. ۴, note.

فی : هیچ مرگ بتر ز انتظار نیست —cf. the proverb : 'in delay are calamities.' Procrastination in love implies a lack of devotion, for as Sa'dī says (*Gulistān*, p. 21):

فرقت میان آن که یارش در بر

با آن که دو چشمِ انتظارش بر در

How blest is he who folds the loved one to his breast,  
O'er him whose waiting eye still on the door doth rest!

The Sūfī must live in the present, regarding neither yesterday nor to-morrow, but absorbed in the 'eternal Now' of divine energy. Cf. Whinfield's *Masnavī*, p. 6, note on

ابن الوقت.

۱۰ —بر نقد قلب زن الخ —a play on قلب, which means 'heart,' and also 'adulterated coin.'

گرت گوشوار نی —'if you are not a slave' i.e. of a base disposition. Among Orientals a ring in the ear is the badge of servitude (cf. حلقه بگوش = thrall). The phrase corresponds to اگر قلب نیستی in the preceding line.

۱۱ —بر اسپ تن الخ —this metaphor explains itself.

Let the soul refuse to be led astray by the senses, that she may soar up to God on the wings of love.

۱۲ اندیشها—not only worldly thoughts, but also intellectual apprehensions and all operations of the mind.

۱۳ چون ساده شد ز نقش الخ—when the soul has thoroughly purified and emptied herself of sensible forms and images, she will be transformed to the pure and simple light and there dwell in a state of perfection. This light is always ready to be communicated to the soul, but cannot pour in so long as she is masked and hampered with natural forms and veils (Juan de la Cruz). Cf.

روح چو از مهر کنارت گرفت

روح شود پیش تو جمله نقوش (T. 74. 9<sup>a</sup>).

When the spirit lovingly embraces thee,  
In thy presence all images become spirit.

ساده روی—one who has no hair on his face, effeminate. Cf. the use of 'glaber' in Latin (Catullus, LXI. 142, etc.).

۱۴ کورا ز راست گوئی الخ — Kor. xxxiii. 53 :  
وَاللّٰهُ لَا يَسْتَحْيٰ مِنْ آ<sup>ء</sup>ِ  
the truth.

۱۵ ز تمیز —i.e. by being cleaned. Cf.

آینهات دانی چرا غماز نی

زانکه زنگار از رخس مُمتاز نه

(*Maṣnavī*, 5. 8).

Dost thou know why from the mirror glancing rays are  
furnished not?

'Tis because the rusty surface, where they strike, is bur-  
nished not.

کورا غبار نه—but cf.

جان چو آئینه صافی است برو تن گردست  
 حُسن در ما ننماید چو بزیر گردیم  
 (T. 238. 11<sup>a</sup>).

The soul resembles a clear mirror: the body is dust upon it;

Our beauty is invisible, since we are under the dust.

کین رازدار آمد الخ ۱۶ — the heart cannot reveal the bewildering rapture of divine knowledge, whereas the mirror is a tell-tale (غمّاز).

#### XIV.

This poem affords an example of the rhetorical artifice called جواب و سؤال, Question and Answer.

جوشی ۲ — i.e. with fervid love.

جَرَحَ شَوَاهِ جَرَحَت ۵ — cf. the Arabic expression: جَرَحَ الشَّهَادَةَ he (the judge) invalidated the testimony (see Lane under جرح).

تردامن — like آلوده (cf. Jeremiah, ch. ii. 34). In T. 310. 6<sup>a</sup> the word is used in its literal sense:

چشمِ عَشَاق ز چشمِ رخ تو تردامن

By the eye of thy countenance the eyes of lovers are fringed with tears.

ترازو عدلست — for the adjectival force cf. عدلند, the balance is just, and see Lane under عدل.

غرامت — the ordinary meaning is 'penalty,' 'forfeit,' but according to the *Ghiyāsu 'llughat* it sometimes = پشیمانی, 'shame,' 'contrition.' Thus غرامت بی may be translated 'having no cause for shame,' i.e. 'innocent.'

٨ قَيْصَر—the Arabicised form of Cæsar.

٩ أَنْ مَلَامَت—worldly censure, which is apt to produce backsliding. Cf. Hāfiz, II. 496. 6 :

I said, 'They blame my fond pursuit of thee;  
Who ever loved and lived from slander free?'

١٠ رَه سَلَامَت—cf. the proverb (Freytag, Vol. I. p. 14): إِنَّ السَّلَامَةَ مِنْهَا (الْدُّنْيَا) تَرْكُ مَا فِيهَا, Salvation from the world is to renounce the things of the world. But the poet, be it remarked, does not value زُهْد except as a means (رَه) of gaining the ultimate knowledge of God which only union can give. Cf.

زُهْد اندر کاشتن کوشیدنست  
معرفت آن کشت را روئیدنست  
(*Maṣnavī*, 541, 5).

Striving to sow is abstinence,  
Making the seed grow is knowledge.

١١ آفت—see notes on III. ٣, V. ٧, X. ٨.

اِسْتِقَامَت—Jurjānī (*Kitābu 'tta'rīfāt*, p. 19) gives three definitions of this word. The last is: 'continuance, the non-preference of any thing to God.' Here, I think, it signifies the permanent spiritual condition (مَقَام), which never 'deviates into sense,' opposed to the momentary state of exaltation (حَال).

١٢ This beyt occurs in Hāfiz, II. 496. 3, where the first miṣrā' reads :

هرچند کآزمودم از وی نبود سودم

The proverb will be found in Freytag, Vol. II. p. 730.



## XV.

The uncontracted rhyme, —انه است, where however the ه is elided in pronunciation, does not appear in any of the MSS. except V.

Lines ۱—۶ give an allegorical picture of the Temple of Love.

چغانه—the *Burhānī Qāṭi* describes this instrument as ‘a piece of wood resembling a weaver’s comb (مُشته), split at one end and adorned with bells.’

این صورتِ بت الخ ۲—indifference of religions is a cardinal Sūfī doctrine. All forms and objects of worship are regarded as ‘broken lights’ of the One Being: hence idolatry is essentially unification (*Gulshani Rāz*, 867), and the sincere idolater more praiseworthy than the orthodox hypocrite. Cf. the following quatrain (T. 365. 5):

در بُتکده تا خیال معشوقه ما  
رفتن بطوافِ کعبه از عینِ خطا  
گُر کعبه ازو بوی ندارد کُنش ا  
با بویِ وصالِ او کُنش کعبه ماست

While my loved phantom dwells in the pagoda’s bound,  
’Twere mortal sin, should I the Ka’ba compass round.  
The Ka’ba is but a church, if there his trace be lost;  
The church my only Ka’ba, while he there is found.

که در کون ننگجد ~  
لَا يَسْعُنِي أَرْضِي وَلَا سَمَائِي وَلَكِنْ يَسْعُنِي قَلْبُ عَبْدِي  
المؤمن, My earth and heaven contain me not, but the heart of my believing servant contains me.

همه فعل و بهانست—i.e. these names are wholly metaphorical.

۴ این خانه طلسمست — because it protects a ‘hidden treasure’ (cf. the last beyt and see notes on IV. ۲, VIII. ۳). Prof. Bevan proposes to take the words in a different sense: ‘this house is under a charm’ and therefore dangerous to one who should imprudently violate its sanctity (see Ṭabarī, p. 829, Nöldeke, *Geschichte der Sasaniden*, p. 38). **طَلِسم** is probably the Greek *τέλεσμα*.

(T. **مخمور ز باده شَبانه** — this may = **مست شَبانست** 299. 8<sup>a</sup>), or **مخمور از شب گذشته**, which I prefer.

۵ **بیت و ترانست** — love is expressed in music and song. The *Maṣnavī* opens with an invocation to the reed-flute (**نای**). Cf. Rousselot, *Les Mystiques Espagnols*, p. 298, note.

۸ **بجان تو** — as the value of an oath depends upon the dignity of its object, the Persians, who are born flatterers, swear by you or something of yours, e.g. **بمړك خودت**, by thy father’s grave, **بقبر پدرت**, by thy death (the greatest possible calamity), etc.

۹ This couplet describes the dazzling effect of divine beauty.

۱۰ **زُهره** — see v. ۶, note.

۱۱ **سر زلف تو** — phenomena which veil God are likened to the tresses with which a coquette conceals her face. The poet means to say that, when the internal mirror is cleansed from ‘self,’ the illusion of plurality disappears.

۱۲ **زنان دست پریدند** — Kor. XII. 31: ‘and she (Zulaikhā) said (to Joseph), “Come forth to them.” And when they beheld him they marvelled at him and cut their hands and said, “God forbid! this is not a man, but an exalted angel.”’ By cutting their hands the women showed that they had lost their senses and were absorbed in the Beloved.

١٤ **تاریک بُود الخ**—cf. the story (Whinfield's *Maṣnavī*, p. 47) of the lover who came to his friend's house and sought admittance. 'Who is there?' 'Tis I.' 'Then begone.' After a year he returned and being asked the same question replied, 'Tis thou who art at the door,' whereupon his friend received him, saying, 'There is no room for two "I's" in one house.' See also XIII. ٩, note.

١٥ **دوگانست**—unity is incompatible with the existence of the fleshly nature (هوا).

١٦ **در بیشه شیران رو**—engage in the 'Greater Warfare' against the passions, each one of which is a **شیر باطن** or moral lion (*Maṣnavī*, 37. 4). Cf. Redhouse's *Maṣnavī*, p. 101 seq. Juan de la Cruz (p. 180) in his commentary on stanza xx. of the *Cántico Espiritual*, l. 2, 'Leones, ciervos, gamos saltadores,' explains 'leones' as 'the fierceness and violence of the irascible faculty,' and again (stanza xxxvi. last line, 'Entremos mas adentro en la espesura') he says (p. 207): 'Hence this thicket (espesura), which the soul desires to enter, may very properly be understood to mean the throng and multitude of troubles and tribulations, entrance into which is desired by the soul, because nothing delights and profits it more than suffering.' Some may prefer to take **در بیشه شیران رو** as meaning: Join the ranks of fearless lovers (cf. *Maṣnavī*, 37. 12: 'the true lion is he who conquers himself'), and this interpretation agrees better with **آنجا** in beyt ١٧.

١٧ **پسِ در وهمِ تو الخ**—you invest the dark wood of sensuality with imaginary terrors; it is not so formidable as you suppose. The love and mercy of God will enable you to overcome every danger.

Avert thy face from fancy, by the code  
Of Love convicted, whether fancy's slave  
Or foul idolater, of equal crime. (Jāmī.)

Cf. the verses (*Maṣnavī*, 6. 8; Redhouse, p. 6, l. 34 seq.) in which imagination is described as governing all human actions :

نیست و ش باشد خیال اندر جهان  
تو جهانی بر خیالی بین روان  
بر خیالی صلحشان و جنگشان  
بر خیالی نامشان و ننگشان

## XVI.

۳ The طبلِ باز is used to startle water-fowl, which, as they fly into the air, are attacked by a hawk (*Bahāri* 'Ajam). According to a gloss on the *Maṣnavī*, 'when the huntsman wishes to call his bird back, he beats a drum : the hawk, having an affection for the drum, returns speedily' (بهوای آن معاودت کند).

۵ ترك كُفْتَن—to repulse. Cf. ترك كُفْتَن, to abandon.

۶ مُژده ریحانم آرزوست—an allusion to Kor. LVI. 87-88 : 'and if he be of those who draw nigh unto God, he shall enjoy peace and bounty (ریحان) and a garden of pleasure.'

۷ آن نان و آب چرخ—the petty doles of Fortune, contrasted with divine beneficence.

نهنگ is the crocodile, or, generally, any large

fish. For عُثْمَان see XII. ۱۰, note, and for what may be called the 'metrical' tashdīd, XXIII. ۵, note.

٨ وا اَسْفاها—Kor. XII. 84: 'and he (Jacob) turned from them and cried, "O how I grieve for Joseph!"' (يَا اَسْفَى عَلَى يُوْسُفَ).

٩ آوارشِي كوه الخ—cf. Sa'dī, *Gulistān*, p. 62:

Since God was my sole occupation, I ran  
To bare crags and moors undiscovered of man.

۱۰. This couplet probably refers to Shaikh Najmu'ddīn Kubrā (see his life in Jāmī's *Nafahatu 'l Uns*, pp. 480—487), who was murdered by the Moguls (كُفَّارِ تَتَارِ) in the year 618 A.H. 'At the moment of his martyrdom he had seized the forelock of an infidel, and after his death ten men could not release it from his grasp. Some say that in the following lines Maulānā Jalālu'ddīn Rūmī alludes to this event and his (spiritual) relationship to the Shaikh':

(۱) ما از ان محتشانيم كه ساغر كيرند

نه از آن مُفْلِسْثَانِ كه بُزِ لاغر كُيرند

(۲) بِيكِي دَسْتِ مِي خَالِصِ اِيْمَانِ نَوَشَنْد

بِيكِي دَسْتِ دِكْشِرِ پَرچَمِ كَافِرِ كُيرند

The ode from which these beyts are taken begins in T at p. 164. 6<sup>a</sup>. They are not immediately connected: (۱) is 164. 6<sup>a</sup>, and (۲) 165. 1. As we are chiefly concerned with (۲), I add to my translation the beyt (164. 12<sup>a</sup>) which precedes it in T.

We are of the lords who lift the goblet,

Not of the beggars who grasp at a lean goat.

Make fast the door and give us wine, for the hour is  
come

When the sallow-cheeked receive crimson wine.

With one hand they quaff the pure wine of faith,

With the other they grasp the forelock of an infidel.

Thus (۲) corresponds exactly to the first *miṣrāʿ* of ۱. For

پرچم کافر *percham-e kâfir* we have جام باده *jâm-e badeh*, and for مِی خالص ایمان

(the dark tresses of the Beloved are called 'infidel' because they veil his unity) زلف یار *zulf-e yâr*. The reference to Najmu'ddîn

is confirmed by the fact that Sulaimân Khân, the Bâbî, recited this couplet (یک دست جام باده الخ) at his execu-

tion. See Browne's *Episode of the Bâb*, Vol. II. p. 334.

رقصی—cf. Hâfiz, I. 470. 5 :

Come, let us under the sword go merrily dancing to-  
gether ;

Fortunate he at the last whom thou, Beloved, hast  
slain !

|| شیر خدا—'Alî. It is noteworthy that our poet, notwithstanding his Sunnî prepossessions, should have left more than one eloquent ode to testify his admiration for the Shī'ite chief. The language of the following extract is quite similar to that habitually used by Sūfīs in praising Mohammed :

'Alî existed since the world assumed a form,

'Alî existed since the beginning of space and time.

'Twas for 'Alî's sake that Man was worshipped by  
the angels :

Man was like a *qibla* and 'Alî was the object of  
worship.

‘Alī was Adam and Seth and Job and Enoch  
And Joseph and Jonah and Hūd.

(T. 174. 2, 4, 5.)

Cf. the poem (T. 6. 1 seq.) which is the exordium of the first *Dīvān*. ‘Alī’s bravery was never doubted, and he is therefore fitly joined with Rustam, the national hero of Persia. Both stand here as types of the divine perfection.

**دستان**—for the story of Zāl, see *Shāhnāma*, Vol. I. p. 131 seq. . This name was given to Zāl by the Sīmurgh, his legendary foster-nurse, who explains it (*ib.* p. 138):

I called thee Dastāni Zand

Because thy sire wrought with thee deceit (**دستان**)  
and guile.

۱۲ **در دستِ هر که هست الخ**—cf.

این بهار و باغ بیرون عکسِ باغِ باطن است

يك قُراضه است این همه عالم و باطن هست گان

(T. 54. 10).

This outward spring and garden is the reflexion of the  
garden spiritual;

All this world is a filing, and the spiritual is the mine.

۱۳ **لرزان عقیقِ خُرد**—i.e. earthly goods, Mammon. **لرزان**  
describes the sparkling lustre of the stone.

۱۴ **زین خلقِ پُر شکایت**—**زین خلق** is here a noun = complainant, but if we read

**زین خلقِ پُر شکایت گریانم و ملول**

it becomes an adjective qualifying **خلق**. For the scansion, in this case, see XI. ۱۰, note.

زاري مستانم آرزوست —cf. notes on v. ۷, l. ۹.

۱۵ فرعون —Pharaoh is to Moses as خیال (imagination) to حقیقت (divine truth).

ظلم —suggesting ظلمت (darkness), and hence appropriately followed by نور in the second misrā‘.

۱۶ یافت —the abbreviated form of یافته. As a rule, the past participle retains final ه except in some compounds. Cf. e.g. خواب آلود, خُداداد, پاک زاد.

۱۷ ز رشک عام —not ‘because of vulgar envy’ (as in the text), but ‘because I am jealous of the crowd.’ The sentiment is that of Horace: Quid profanum vulgus et arceo.

۱۸ دی شیخ با چراغ الخ —this anecdote of Diogenes the Cynic (الْكَلْبِي) is found in the *Lives of the Philosophers* by Diogenes Laertius, whose words are: λύχνον μεθ’ ἡμέραν ἄψας περιήει λέγων “ἄνθρωπον ζητῶ” (ed. C. G. Cobet, p. 142). It is told at greater length in the *Maṣnavī*, p. 459. 15 seq.; Whinfield’s *Maṣnavī*, p. 257. Mīrkhwānd (*Rauzat-u’ššafā* translated by Rehatsek, Vol. II. p. 279 seq.) gives a short notice of Diogenes and quotes a number of his sayings. The variant نامزاج means ‘ill-tempered.’

که —often introduces a speech, without any preceding verb, such as گُفتن or پُرسیدن.

۱۹ خود کار من الخ —cf. VI. ۱۱.

۲۰ پنهان ز دیدها —as the past participle in Persian has both an active and a passive signification, دیده is the seeing eye as well as the object seen.

آن آشکارصنعت پنهان —cf. *Maṣnavī*, 118. 5:



کارکن در کارگه باشد نهان  
 تو برو در کارگه بینش عیان  
 کار چون بر کارکن پرده تنید  
 خارج آن کار نتوانیش دید

The Worker is hidden in the work-shop;  
 Enter the work-shop and behold him face to face.  
 Since a veil is drawn over the Worker by his work,  
 Apart from his work you cannot see him.

(The 'work-shop,' as the poet proceeds to explain, is **عَدَم**,  
 Not-being, and 'enter the work-shop' = annihilate self.)

۲۱ **قُلْ**—perhaps an imitation of the Koranic **قُلْ**.

۲۲ **من خود ربابِ عشقم**—cf.

**من چنکِ تو ام بر هر رِکِ من**

**تو زخمه زنی من تننم** (T. 236. 3).

I am thy lute, on every vein (chord) of mine  
 'Thou strikest the quill, and I vibrate.

And the beautiful lines of the Silurist :

Thus doth God key disorder'd man,  
 Which none else can,  
 Tuning his breast to rise or fall;  
 And by a sacred, needful art  
 Like strings stretch every part,  
 Making the whole most musical.

**یای فاعِل** is the **ی** in **ربابی**—**عشقم ربابی** است  
 (ی of the agent), not the **یای وحدت**. Translate: 'Love  
 is my rebeck-player.' **ربابی** in this sense is found again

(T. 335. 3<sup>a</sup>). See a description and drawing of the *rabāb* in Lane's *Modern Egyptians*, Vol. II. p. 70 seq.

عُثْمَان—the Caliph 'Othmān was famous for his personal beauty, and may therefore, like Joseph, represent symbolically the divine Beloved. 'Othmān's name occurs in 'the apostolical succession of saints and prophets' (*Maṣnavī*, 121. 11 seq.; Whinfield, p. 73 seq.). But why should it be used here in connexion with the *rabāb*? I can only suggest that نَغْمَةُ عُثْمَان may have been the name of a particular tune called, perhaps, after some contemporary musician.

من هُدْهْدَمِ الْخ ٢٥—see II. ٦, note.

## XVII.

With this magnificent ode, which has been admirably rendered in English verse by Professor Falconer (Forbes's *Persian Grammar*, p. 159), the reader should compare two poems of Henry Vaughan, entitled 'The Search' and 'The Dwelling-place' (Vol. I. pp. 33 and 241 of the *Muses' Library Edition*). Unfortunately the text is not found in any of the MSS. which I have consulted except V; that given by Forbes (p. ٣٨) agrees with R.

من آن روز بودم الخ ١—referring to the pre-existence of the soul (cf. the ḥadīṣ: أَنَا نَبِيٌّ وَآدَمُ بَيْنَ أَلْمَاءِ وَالطِّينِ, I was a prophet when Adam was water mingled with clay). In the beginning 'God was, and there was nought beside him.' The first thing created was the soul of man (أَوَّلُ مَا خَلَقَ اللَّهُ رُوحِي), which lived and moved and had its being in God: mankind were ψυχὰι καθαρὰι καὶ νοῦς

συνημμένος τῇ ἀπάσῃ οὐσίᾳ, μέρη ὄντες τοῦ νοητοῦ, οὐκ ἀφω-  
ρισμένα οὐδ' ἀποτετμημένα, ἀλλ' ὄντες τοῦ ὅλου (Plotinus,  
quoted by Ritter and Preller, 6th Ed. p. 509). The Dīvān  
is full of passages affirming the soul's original purity,  
lamenting its fallen state in the world, and bidding it 'flow  
back to the burning fountain whence it came.' Cf. with  
this beyt:

پیش از آن کاندر جهان باغ و رز و انگور بود  
از شراب لا یزالی جانِ ما مخمور بود  
ما ببغدادِ ازل لافِ اَنَا اَلْحَق میزدیم  
پیش از آن کاین دار و شیر و نکتهٔ منصور بود  
پیش از آن کاین نقشِ دل بر آب و کُلِ معمار شد  
در خراباتِ حقایق عیشِ ما معمور بود  
(T. 185. 2<sup>a</sup>).

Ere there was garden and vine and grape in the world,  
Our soul was intoxicated with immortal wine.

In the Baghdād of eternity we proudly were proclaiming  
• "I am God"

Before the tumult and mystery of Mansūr.

Ere this image of the spirit became a builder on water  
and clay (the body),

Our life was founded in the tavern of celestial truths.

(For Mansūr Hallāj cf. vi. ۱۲, note, and see Herbelot's  
*Bibliothèque Orientale* under Hallage, Ibn Khallikān,  
Vol. i. p. 423, Jāmī's *Nafahātu 'l Uns*, p. 168, 'Aṭṭār's  
*Tadhkiratu 'l Auliya* in Tholuck's *Blüthensammlung*, pp.  
310—326. He was executed at Baghdād in 309 A.H.)

اسما — 'and He taught Adam the names of all things'  
(Kor. ii. 29).

ز ما شد الخ ۲—i.e. Man was the final cause of creation. Cf. the ḥadīṣ: لَوْلَاكَ لَوْلَاكَ مَا خَلَقْتُ الْأَفْلَاكَ, But for thee, but for thee, I had not created the heavens.

كَانَ جَا مِنْ وَ مَا نَبُوْد—cf. Jāmī's *Yūsuf ū Zulaikhā*, p. 16:

In solitude, where Being signless dwelt,  
And all the Universe still dormant lay  
Concealed in selflessness, One Being was  
Exempt from 'I'- and 'Thou'-ness, and apart  
From all duality.

(Translated by Mr E. G. Browne.)

زُف—phenomena. See note on xv. ۱۱.

چلیبا—Arabic صليب.

بُتْخَانِه—a centre of Hindoo idol-worship.

دیر—a Magian fire-temple.

کوه قاف—according to popular belief, this mountain, which Oriental geographers have localised in Caucasus, is five hundred parasangs high, and encompasses the whole earth. It is the fabled haunt of the dīvs and perīs, as well as of the

عنقا—or Sīmurgh, a mysterious bird, perhaps identical with Sindbād's Roc (رُخ), by which the Sūfīs (e.g. 'Aṭṭār in the *Mantiqu 'ittair*) often represent the unknown God. See Lane's *Arabian Nights*, Vol. III. p. 91, and Muṭarrizī's commentary on أَغْرَبَ مِنَ الْعَنْقَاءَ (Ḥarīrī, Vol. II. p. 678), the text of which, accompanied by a translation, will be found in Garcin de Tassy's *Les Oiseaux et les Fleurs*, p. 218 seq.

از ابن سینا **حال** ۹ —the pronominal suffix belongs to **حال**. Abū ‘Alī Ḥusain Ibn ‘Abdullāh Ibn Sīnā (Avicenna) was born near Bokhārā (370 A.H.), and soon became celebrated for his researches in science, medicine, and metaphysics. As the champion of free-thought against dogma, he gave great offence to the ‘ulamā, who accused him of blasphemy. He concluded an adventurous and somewhat Bohemian life, at the age of fifty-eight, in his patron’s gaol. Consult for further information Herbelot’s *Bibliothèque Orientale* under Sina, Ibn Khallikān, Vol. i. p. 440, and the article ‘Avicenna’ in the *Encyclopaedia Britannica*.

قَاب قَوْسَيْنِ ۱۰ —‘then he (Gabriel) approached (the Prophet), and drew nigh, until he was at the distance of two bow-lengths, or nearer’ (Kor. LIII. 8–9). But the Sūfīs interpret the passage as signifying the approach of Mohammed himself to the divine presence.

مَنْ عَرَفَ نَفْسَهُ : cf. the ḥadīṣ: **اندر دل خویشتن** ۱۱ —cf. the ḥadīṣ: مَنْ عَرَفَ رَّبَّهُ, He who knows himself knows his Lord (and see xv. \*۳, note). The idea, common to all mystics, of the immanence or indwelling of God in the soul, is by Jalāl-u’d-dīn and other Sūfī writers pushed forward unfalteringly to the inevitable conclusion :

دلا جُستیم سر تا سر ندیدم در تو جز دلبر  
 مخوان ای دل مرا کافر اگر گویم تو خود اوئی  
 ‘ (T. 331. 2<sup>a</sup>).

O heart, we have searched from end to end: I saw  
 in thee nought save the Beloved.  
 Call me not infidel, O heart, if I say, ‘Thou thyself  
 art He.’

آنانکه طلبگذارِ خُدائید خُدائید  
 حاجت بطلب نیست شُمائید شُمائید  
 چیزی که نکردید کُمر از بهر چه جوئید  
 کس غیرِ شما نیست

(T. 188. 6<sup>a</sup>).

Ye who in search of God, of God, pursue,  
 Ye need not search, for God is you, is you!  
 Why seek a something which was missing ne'er?  
 Save you none is, but you are—where, O where?

بجز شمس تبریز الخ ۱۲ —as subject and object, lover  
 and Beloved, are really identical (cf. T. 331. 2<sup>a</sup>, above),  
 love itself cannot be predicated of any being except the  
 One, symbolised here by Shamsi Tabrīz.

### XVIII.

میریزد و میروید ۱ —just as the existence of the  
 phenomenal world is renewed every instant by a fresh  
 influx from the fountain of Being, there is in the soul  
 also a perpetual ebb and flow of divine grace. Cf.

پیمانه ایست این جان پیمانه این چه داند  
 گز پاک میپذیرد در خاک میرساند  
 در عشق بیقرارش پیمودنست کارش  
 از عرش میستاند بر فرش میفشاند  
 (T. 177. 8).

This soul is a measure: how should the measure know  
 That it is receiving of spirit and conveying to dust?  
 Its task is to measure in restless love,  
 Taking from heaven above, scattering o'er earth below.

از خاک بروید سر ۲ — 'a new life is born.' So Hāfiz  
 says, alluding to spiritual regeneration (I. 430. 3):

Authority for union with thee is given to any one  
 Who under thy sword continually receives a new head,  
 like the candle.

Cf.

زهی خورشید جان افزا که یک تابش چو شد پیدا

هزاران جانِ انسانی بروید از گل تیره

(T. 93. 12).

Welcome, soul-producing sun! When a single ray of  
 thine hath appeared,

Thousands of human souls shoot forth from black  
 (barren) clay.

No doubt the poet had in his mind, if not before his eye,  
 the sudden growth and blossoming of spring flowers:

hence پائی is the natural antithesis to بروید سر.

This seems the most probable explanation of a rather  
 enigmatical phrase. Other passages, however, suggest that  
 the meaning may be: Why, for the sake of one poor life,  
 lose Him, whose love has claimed so many victims that he  
 cannot take a step without a severed head (cf. II. ۳)  
 starting up at his feet?

جان داند و جان داند ۳ — perhaps a reminiscence  
 of 'Omar Khayyām, Quatrain 401:

او داند او داند او داند او

Cf.

آن چیز که دارد او او داند و او داند  
(T. 161. 2<sup>a</sup>).

خانهٔ جان—i.e. خانه هـ.

Cf. *کز رخت بپردازم*—in order to become devoid of 'self.'

رختی که داشتیم بیغما بُرد عشق  
از سود و از زیان و ز بازار فارغیم  
(T. 146. 11).

Love carried off as plunder the chattels which we possessed ;

We are independent of profit and loss and market.

*میگاهم*—cf. v. ۶, and

رها کن تا که چون ماهی گدازانِ غمش باشم  
که تا چون مه نکاهم من ز مه زان پس نیفزایم  
(T. 246. 1).

Let me, like the moon, melt away in anxious love of him ;

For until I wane like the moon, I cannot wax more than the moon thereafter.

(T reads *بیفزایم* ; if this be correct, we must also read *بکاهم*.)

*افزوید*—the grammars do not mention this anomalous form. Only two other examples are known to me, viz. *نیفزوید* and *نفرسوید*, which occur as rhymes (T. 167. 1 seq.).

*همان ارزد الخ ۶*—here the poet would seem to have anticipated Walpole's maxim that every man has his price: he means to say that the worth of a man is higher in



proportion to the excellence of his ideal. Cf. Eckhart (*Deutsche Mystiker*, Vol. II. p. 199): 'The words of Augustine, "Man is what he loves," are to be understood in this way. If he loves a stone, he is a stone; if he loves a man, he is a man; if he loves God—I dare not say more, for if I said that he would then be God, ye might stone me.' Freytag (Vol. III. p. 644) gives a proverb to the same effect: **قَدْرُ الرَّجُلِ عَلَى قَدْرِ هِمَّتِهِ**, the dignity of a man depends upon the height of his aspiration. The view of Jalālu'ddīn himself is plainly expressed in the following beyts:

بر هرچه همیلرزی میدان که همان ارزی  
زین روی دلِ عاشق از عرش فزون باشد  
(R. 64. 2).

Know that your value is equal to the object for which  
you are quivering with desire;

On this account the lover's heart is higher than the  
empyrean.

(Cf. the ḥadīṣ quoted by Whinfield on *Gulshani Rāz*, 214).

جُنُبِشِ هر ذره بِاَصْلِ خُودِ است  
هر چه بُود مَیلِ کسی آن شُود  
جان و دل از جذبۀ مَیلِ و هَوَسِ  
هَمِصِفَتِ دَلِبر و جانان شُود  
(T. 184. 10).

The motion of every atom is toward its origin;

A man comes to be the thing on which he is bent.

By the attraction of fondness and yearning the soul  
and the heart

Assume the qualities of the Beloved and the soul of  
souls.

## XIX.

This poem is a metaphorical description of the mystic's journey to and in God (see *Gulshani Rāz*, 288 seq.).

۱ یکی ماه — the Beloved.

۲ بر بود مرا — i.e. transported me out of 'self.' The first stage is فنا, return from phenomenal to Absolute Being.

۵ کشتی قالب — like کشتی وجودم (IX. ۹).

۶ In the second stage of his journey (بقا) the pilgrim abides in God and experiences with Him the differentiation of Unity into plurality.

ان بحر بزد موج — God revealed himself by successive emanations. For موج see IX. ۱۱, note.

خرد — Universal Reason, the first emanation.

آوازه در افکند — proclaimed the majesty of its Maker.

۷ کفی کرد — He created phenomena. Cf. the passage, T. 354. 9<sup>a</sup> seq., quoted on p. 225.

۸ هر پاره کف جسم الخ — outward form is an illusion which dissolves at the command of God.

۹ شمس الحق تبریز — see XVII. ۱۲, note. Vision and union are not to be grasped by intellectual effort. They are acts of grace.

## XX.

مکش تو چو تیرش | — he who seeks God must not rely on his own exertions, but rather allow himself, wisely passive, to be swept along by the unseen current of divine energy in which all finite existences are flowing backwards to their original source. Cf.

جذبہ شاخ ابرا از بیخ تا بالا  
همچنانکہ جذبہ جانرا بر کشد بی نردبان  
(T. 54. 1).

The bough's attraction drew the sap from root to summit,  
Even as attraction draws the soul upward without a ladder.

کہ یک جذب حق بہ ز صد کوشش است  
نشانها چہ باشد بر بی نشان  
(T. 282. 9<sup>a</sup>).

Since one impulse from God is better than a hundred efforts,  
How should there be clues to Him who has no clue?

چو عنکبوت ز دودہ لعاب اندیشہ  
دگر مباف کہ پوسیدہ بود و تار بود  
چو تو نگوئی گفت تو گفت او باشد  
چو تو نبافی بافندہ کردگار بود  
(T. 181. 4<sup>a</sup>).

Weave no more with soot, like the spider, a web of care  
Wherein both woof and warp are rotten.  
While thou art silent, His speech is thy speech;  
While thou weavest not, God is the weaver.

۵ چو مرغ کُمانت — quick as the flight of fancy.

یقین — truth known intuitively and not depending on logical demonstration.

۶ این و آن — phenomena, plurality.

۷ ز عشق کُل — see XI. ۱۲, note.

۸ که کُفت نیز نتابی — as it seems uncertain whether the construction *نتابی کُفت* is admissible, I now prefer to read *نتانی*, the shorter form of *نتوانی*.

آن فلان — cf. VI. ۸.

## XXI.

۱ شیوه آموزد — surpasses in coquetry.

فریب چشمِ جادویت : ۱ — cf. Hāfiz, I. 218. 1 : *بجادوئی*, and III. 376. 1 :

May thine eye, schooled in Babylonian magic,  
Never, O Lord, forget its enchantments!

بر دوزد — for the meaning 'shut' cf. Nizāmī, *Iskandar-nāma*, 55. 9 : *کُشاده دل و دیده بر دوخته*, and for the interpretation 'fascinate' cf. the use of *چشم بند* (Vullers, sub voc.). There may be an allusion to the practice of sorcerers, who deprive a man of sleep by making his effigy in wax (*که از مومِ خود خواب را دُوختند*), *Iskandar-nāma*, 58. 18), sticking it while hot into his eye, and uttering a charm over it (Clarke's *Sikandar-nāma*, p. 46). Possibly, however, the literal sense of *بر دوختن* is 'pierce' (see e.g. a passage from the *Anvārī Suhailī* in Spiegel's *Chresto-*

*mathia Persica*, p. 39, ll. 17—19), and the frequent comparison of glances to arrows supports this view.

باری —once, once for all. It modifies or restricts a statement (برایِ تَقْلِيلِ وَاِنْحِصَارِ), like *بِهِمِ هَالِ الْقَصِّه*, and *بِهِرِ هَالِ*.

نیامیزد—in Arabic prosody the long vowels *و* and *ی*, when they form the *ridf*, are treated as rhymes. Persian poets do not avail themselves of this liberty. The present examples are perhaps unique.

هَلَا رَو بر رَسَن بَازِی —the heart entangled in the Beloved's tresses typifies (1) Man bewildered and held captive by worldly illusions (see xv. ۱۱, note), and (2) as here, the lover spell-bound in contemplation of the mysterious beauty of God. For the simile of *زُلف* and *رَسَن* cf. T. 90. 5:

رَسَنِ زُلفِ تُو گَر زَانِکِه دَرِین دَام اُفتَد

صَد دَل و جَان بَزَنَد دَسْت بَهِرِ پِیچِ و شِکَن

If the rope of thy tress should fall into this snare (pit),  
A hundred hearts and souls would clutch every loop and twist.

کُجَا پَرَوَانِه تَا سَوَزَد —where is one who will devote his life for love's sake? Sa'dī has a delightful version of this allegory (*Būstān*, p. 224 seq.).

زود —short for *زود*. Cf. *بُو* for *بُود* in the phrase *بُو کِه*.

چَنبَر شَو—I have translated these words literally in order to preserve the play on *چَنبَر* and *رَسَن*, which occurs again (T. 70. 6<sup>a</sup>, 340. 10<sup>a</sup>). *چَنبَر* is (1) a ring or hoop such as acrobats use in performing their feats, (2) a ringlet

(چنبر زلفش, Hāfiz, III. 216. 2). چنبر شدن is equivalent to گرفتار شدن, i.e. to be made captive, and this, probably, is the meaning which the poet himself attached to the words, although he must have been conscious of their double ambiguity.

شکافتن از چیزی — نشکیبی از آتش ۶ = to bear patiently the want of anything, like the Arabic صَبَرَ عَنْ شَيْءٍ.

آب حیات — the Fountain of Life in the Land of Darkness. Nizāmī tells how Alexander, guided by the prophet Khizr, sought it in vain (Clarke's *Sikandar-nāma*, p. 798 seq. Cf. Semelet's *Gulistān*, p. 144).

## XXII.

خواجه ۱ — Sanā'ī is also distinguished by the titles of and شیخ.

سنائی — Abū 'l Majd Majdūd ibn 'Ādam Sanā'ī, the first great poet of Sūfism, began his career at the court of Sultān Ibrāhīm, the Ghaznavite. Stung by the chance words of a half-witted buffoon, he abjured the society of princes and applied himself to solitary meditation. His chef-d'œuvre, the *Ḥaḍīqatu 'l Ḥaqīqat* (finished in 535 A.H.), which formed the model for the *Manṭiqu 'ṭṭair* of Farīd-u'ddīn 'Aṭṭār and the *Maṣnavī*, ran the gauntlet of theological censure until its orthodoxy was certified by a special decree. Sanā'ī died in 545 A.H. (see Ethé's *Catalogue*). The date 576 A.H., given by Daulat Shāh, is erroneous. Further details will be found in the *Encyclopædia Britannica* under 'Sanā'ī,' Ouseley's *Notices of Persian Poets*, p. 184, and Jāmī's *Nafahātu 'l Uns*, p. 693.

• ۲—۳ گاه, آب, شانه, and دانه are metaphors of the perishable phenomenal element in Man.

جان و خرد ه —human soul and reason, regarded as the embodiment of their Universals (عقل and جانِ کُلّ), emanate directly from, and eventually are re-united with, Absolute Being. Observe the different scansion of سوي in each misrā'.

• ۶ صاف.. دردمی —the divine principle pervading 'this muddy vesture of decay.'

جانِ کُلّ —جانِ دُومرا که ندانند خلق ۷ (see note on عقلِ کُلّ, above), the Neo-platonic πνεῦμα as عقلِ کُلّ is λόγος, which may be ranked among the few items of popular ignorance that we have not yet parted with. Cf. Whinfield's *Maṣnavī*, p. 148, note 3.

• ۸ در سفر —in the upward progress of the soul from the \* Many to the One. •

مروزی و رازی —these are opposing types: spirit and flesh, Being and Not-being.

مَرُؤُ الشَّاهِجَان —so called to distinguish it from مَرُؤُ, was before the Moghul invasion a large and flourishing city in Khorāsān, peculiarly important because of its vicinity to the northern frontier. Rai (Rhages) is said to have rivalled Bāghdād in magnificence: its site near Teherān is now covered with ruins (see a résumé of its history in Brugsch's *Reise nach Persien*, Vol. i. p. 233).

Concerning the anomalous formation of مروزی and رازی cf. Wright's *Arabic Grammar*, Vol. i. p. 153 D, Ibn Khālikān, Vol. i. p. 7.\*

The *Maṣnavī* (11. 18 seq.) offers a striking parallel to this passage :

مؤمنان را بُرد باشد عاقبت  
 با مُناق مات اندر آخرت  
 كَرچِه هر دو بر سَرِ يَك بازيند  
 ليك باهم مرغزى و رازيند  
 هر يَكى سويِ مقامِ خُود رُود  
 هر يَكى بر وفقِ نامِ خُود رُود

Victory falls to the believers at last,  
 The hypocrites have death in the next world.  
 Although both parties are engaged in one game  
 Yet, as regards one another, they are natives of Marv  
 and Rai (i.e. far asunder).  
 Each goes to his own place,  
 Each fares according to his name.

The edition of the *Maṣnavī* (Bombay, 1863), which I have used throughout, agrees with B in reading *مرغزى* for *مروزی*. The word is correctly explained in the margin : *مردم منسوب بشهر مرو*. Doubtless it is a dialectical variety of the common form. Others (cf. the *Burhāni Qāṭi* under *لاش* and the *Būstān*, p. 345, l. 5 of the commentary) derive it from *مرغز*, the locality of which they are candid enough to leave *in nubibus*.

*روم—رومى* is a general term for the territories of the Byzantine Empire.

۹ خانه خُود الخ —cf. Shelley's

Dust to the dust: but the pure spirit shall flow .  
 Back to the burning fountain whence it came. .



اطلس—old, outworn. The term is generally used of a garment, and it may be so here. But see below.

مُرد—plural of اُمرد. On consideration I prefer the variant بُرد, which enables us to give اطلس the meaning commonly attached to it in Persian, viz. satin. Translate: How should satin accompany (match) a garment of wool? If مُرد be retained, we must render اطلس by 'worn out apparel.' The translation 'an old man' is not, I think, justified.

چون نُقط . ۱—cf. Nizāmī, *Iskandar-nāma*, p. 504, l. 15:

ز پرگارِ آن حلقه مدهوش ماند  
در آن حلقه چون نقطه خاموش ماند

He was amazed at the compass of the circle (of nobles round the king);

In that circle he remained silent, like the (central) point.

'A silent (closed) mouth is compared to a point. Some explain this simile by the fact that a point is incapable of partition, or because beauties make their mouths small when they are not speaking. Khān Ārzū says: **نقطه** means a cipher (**صفر**), and we know from arithmetic that, while the other figures have numerical value, a cipher is nought. Accordingly **نقطه گویا** and **خاموش** are synonymous' (Commentary ad loc.).

Cf. also

نقطه دل بی عدد<sup>۱</sup> و گردش است  
گفت زبان جز یک پرگار نیست  
(T. 73. 2<sup>a</sup>).

<sup>1</sup> T. om. و contra metr.

The heart is the point (in the centre) without number or motion ;

Speech of the tongue is only the compass (circumference).

مَلِك — مَلِك is a possible reading.

### XXIII.

صَفَّه — see Lane under صف, and for the jingle with صفا cf. I. ۳, note.

فنا گشت ه — passive of فنا کرد, which is a compound transitive verb. This usage may sometimes lead to misapprehension. E.g. in the lines of Sa'dī (*Gulistān*, p. 33) :

ناسزائی را چو بینی بختیار  
عاقلان تسلیم کردند اختیار

Mr Platts, taking اختیار as the object of تسلیم کردند, translates :

If thou see an unworthy man fortunate  
(Thou wilt also see that) the wise have resigned authority.  
تسلیم, however, as the context shows, is the object of اختیار کردند, and the second miṣrā' should be rendered :

The wise (in such a case) adopt resignation.

نظاره — the tashdīd is written metri causā. Cf.

هر سوئی نظاره سر بر کرده از دیوارها (Jāmī)

which Rückert (*Grammatik, Poetik, und Rhetorik der Perser*, p. 108) translates correctly :

Die überall, um zu schauen, das Haupt heben über die Mauern.

Pertsch's statement (ibid.), that 'nur das letzere' (نظاره)

heisst das Zuschauen, das erstere (نظاره) dagegen die Zuschauer,' is not in accordance with the facts. Cf. قطاره (xxxvi. ۲, note).

جَزُ خُدا نَکَرَد —cf. xix. ۳—۴. None have vision of God but he who can say with Mansūr, 'I am God' (vi. ۱۲, note).

آن چِراغِ ۶ —referring, probably, to the sun. Cf. Kor. xxv. 62.

چون این بهم رسید الخ —cf. *Maṣnavī*, 21. 1 :

There is no 'two,' unless you are a worshipper of form:  
Before Him who is without form all becomes one.

When you regard form, you have two eyes;

Look on His light, which is single.

Necessarily the eye, when it falls on One,

Itself is one: 'two' is out of sight.

The light of the two eyes cannot be divided

When a man's eye is fixed upon His light.

√ In beyt ۶ the poet used a metaphor implying dualism. He now corrects himself by affirming that all apparent difference is the manifestation of divine unity.

بیانست و —translate rather: 'is mere explanation and error.' بیان is often opposed to عیان as inferential to intuitive knowledge.

بَرشِکِ نورِ رُخش —God was jealous of his hidden beauty and desired to display it (cf. iv. ۲, note).

these words introduce and give their name to the 93rd Sūra of the Kor'ān. They express here the revelation of God in the phenomenal world.

٨ — خَيَّاطِ رُوزْكَارِ الْخ — cf.

از بقا گُردونِ قبائی بر قدِ يكِ تنِ ندوخت

خلعتی بس فاخر آمد عُمرِ عیشِ کوتهیست

(Jāmī).

Fortune never stitched on any one's stature a garment  
of permanence ;

Life is a very splendid robe : its fault is brevity.

چاك نكرد = قبا نكرد.

#### XXIV.

٢ — بَدَامِ دِيُو — the variant دُوغ, meaning literally  
'butter-milk,' is used, as appears from this passage, in the  
secondary sense of 'deception.' Cf. the phrase دُوغ خُورْدَن =  
غَلَطِ خُورْدَن.

٤ — جَنَانِ — plural of جَنَن. Owing to the absence of  
vowel points in the MSS. we cannot determine whether  
جَنَانِ or جَنَان has greater authority here. جَنَان, how-  
ever, is a word seldom met with in Persian.

٦ — لَحْدِ — an oblong trench, where the corpse is de-  
posited, in the side of a grave.

٧ — بَدَانَهُ اِنْسَانِ — cf.

دانه دل کاشته زیرِ چنین آب و گِلِی

تا بهارت نرسد او شجرِی می نشود

(T. 163. 12<sup>a</sup>).

The seed of the spirit, sown beneath this water and clay  
(the body),

Becomes not a tree until it reach Thy spring.

٨ چاه—Kor. XII. 15.

٩ در جَوِّ لامکان—cf. I. ١٤ for a similar division of the MSS. between حَمَّ and

## XXV.

١٤ شبِ غریب—probably we should render: 'On the strange night...thou wilt escape.'

آوازِ آشنا—lit. 'the Beloved's voice.' I have slightly modified the translation in order to bring out the contrast between غریب and آشنا. In the following misrā' مار and مور form one of those assonances, like شور و شر below, which are so pleasing to the Persian ear.

خمارِ عشق ٥—خمار for خَمَّار (cf. IX. ١٩, note) would make the meaning plainer.

٦ بٲیرانند—'on allume.' The poet regards death as a spiritual resurrection.

٨ گِرفته دو گوشِ خود از بیم—cf. Kor. II. 18: 'they put their fingers in their ears because of the crashing thunder, for fear of death.'

نَفخهٔ صور—Kor. LXIX. 13.

٩ عینِ ناظر و منظور—complete union involves the identification of subject and object (see notes on IV. ١١, XXIII. ٦; *Gulshani Rāz*, 123 seq., 139 seq.).

١٠ آن شر و شور—the bewildering variety of phenomena by which Being is manifested.

|| احولی — seeing double, dualism. Cf. *Masnavi*, 12. 14 :

گفت استاد احولی را کاندرا  
 رو برون آر از وثاق آن شیشه را  
 چون درون خانه احوّل رفت زود  
 شیشه پیش چشم او دو مینمود  
 گفت احوّل زآن دو شیشه تا کدام  
 پیش تو آرم بگل شرحی تمام  
 گفت استاد آن دو شیشه نیست رو  
 احولی بگذار و افزون بین مشو  
 گفت ای اُستا مرا طعنه مزین  
 گفت اُستا زآن دو یکرا بر شکن  
 چون یکی بشکست هر دو شد ز چشم  
 مرد احوّل گردد از میلان و خشم

A master said to one who squinted, 'Come in,  
 Go and fetch that bottle from its place.'

When the squint-eyed man made haste to enter the house,  
 There seemed to be two bottles before his eye.

'Which of those two bottles,' said he,

'Shall I bring to you? Give me a clear explanation.'

'There are not two bottles,' replied the master, 'go,  
 Cease to squint and do not see more than one.'

'O master,' he said, 'rebuke me not.'

Said the master, 'Break one of those two.'

When one was broken, both vanished from sight;

'Tis lust and anger that make a man see double.

چشمِ احوّل (1) = چشمِ بد and (2) the 'evil eye' (see Lane's *Modern Egyptians*, Vol. i. p. 315).

بصورتِ بشرم الخ ۱۲ —referring to the doctrine of حُلُول (Incarnation), and particularly to the incarnation of God in Christ. The Sūfīs distinguish between حُلُول and اِتِّحَاد. Cf. *Maṣnavī*, 439. 2 :

این انا هو بود در سِرّ ای فضول  
ز اِتِّحَادِ نور نرّ راهِ حُلُول

This 'I am He' was mystical, O babbler,  
Expressing union with the Light not by way of incarnation.

عشقِ سخت غیور —it is high treason against the majesty of Love to suggest that He, who is a pure spirit, can ever dwell in a mortal body. Cf. Whinfield's *Maṣnavī*, p. 29, and the ḥadīṣ there quoted: "Verily Sa'd is a jealous man, and I am more jealous than he, and God is more jealous than I, and of His jealousy He prohibits 'all pollutions both outward and inward'" (Kor. vi. 152).

صورت —چه جای صورت ۱۳ in this line = the Platonic *idea*. How is it possible, asks the poet, for Man, wrapt up as he is in phenomenal attributes, to reflect even a glimpse of the divine archetype? Cf.

لَیْلَى وِ مَجْنُونِ عَجَبِ هَر دُو بِيَكِ پُوسْتِ دُرُونِ  
آيْنَهُ هَر دُو تَوْتِي لِيَكِ دُرُونِ نَمْدِي  
(T. 279. 12<sup>a</sup>).

A marvel! Lailā and Majnūn both under a single coverlet!  
Thou art the mirror of both, but thou art muffled in felt.

تو—صدتو, fold, has in modern Persian become a preposition meaning 'inside.'

آینه جان—for the فِكِ اِضافت see Platts, *Persian Grammar*, Part I. § 29.

جُستندی ۱۴—this and نَدیدئی in the next misrā' belong to the Past Conditional (Platts, *ibid.* § 97). The Present Conditional, which is not mentioned by Platts, occurs several times in the Dīvān and forms the rhyme of a ghazal (T. 337. 12<sup>a</sup>) beginning:

ره بنمودمی بتو گُره مئی نه جانمی

دیده شُدی نشانِ من گُره نه که بی نشانمی

کُنده—Arabicised. When Sa'dī fell into the hands of the Franks, he was set to work in the fosse of Tripoli (در خندق طرابلس—*Gulistān*, p. 62).

یک کور—a beggar who has lost his sight. Kings and blind men, says Dumas, are born deceivers.

غَسَّالِخانه ۱۵—a compound noun, like غَسَّالِخانه, wash-house.

دهان ببسته و غماز. Cf.

ز طنازی شگوفه لب کُشاده است

بغمازی زبان بسته است سَوْن (T. 47. 9<sup>a</sup>).

The blossom has opened its lips in pleasantry,  
The lily has closed its mouth in coquetry.

غماز also means 'tell-tale' or, as an epithet of light, 'ray-scattering' (see XIII. ۱۰, note).

غیر اهل ۱۶—the uninitiated.



اهلِ جَمَلِه —these words bear a double sense: (1) all that is worthy, (2) all people.

راز شد ز من مستور —I, as an individual, am non-existent: God is the totality of Being, and therefore of Knowledge.

۱۷ مشرق —cf. XVI. ۲۰.

فُتُوحَات (pl. فُتُوح فتح) —كُوكِبُهُ فَتَح is employed by the Sūfīs to denote all kinds of extraordinary favours which God bestows upon the spiritual adept.

رَايَتِ مَنْصُور —alluding probably to Mansūr Ḥallāj (the title of Shāh or Sultān is often usurped by famous 'men of the Path'). Cf. مَنْصُورِ مَنْ = my soul (T. 57. 5) and بَادَةُ انْثُورِي (T. 112. 3), mystical wine, opp. to بَادَةُ مَنْصُورِي.

As regards رَايَت cf. Ibn Khallikān, Arabic text (Ed. De Slane), p. 357, l. 1 :

وَبَدَت رَايَةُ الْوَفَا بِيَدِ الْوُجُدِ وَ نَادَى أَهْلُ الْحَقَائِقِ جُولُوا

And the banner of fulfilment was displayed by the hand of ecstasy,

And the champions of Truth gave the signal to charge.

In the *Maṣnavī* (542. 16; Whinfield, p. 301) Jalālu'ddīn illustrates his doctrine of manifestation *per contraria* by the metaphor of two standards, a white and a black, which are set up in successive periods, e.g. Adam and Iblīs, Abraham and Nimrod, Moses and Pharaoh.

## XXVI.

از کنارِ خویش ا —'self' refers here, not, as it commonly does, to Man's phenomenal individuality, the

cheating mask which prevents him from seeing things as they are, but to the divine spark or spirit which dwells within him and cannot die. This is the true 'self.' Cf. xvii. ۱۱, note, and Kor. l. 15: We (God) are nearer to him than the jugular vein.

باغِ عشق بودم ۲—the preposition is more usually omitted with verbs of motion, as in xxii. ۹.

مهرِ او الخ—cf. xxxiii. ۲.

روان شد جویبار—i.e. I wept for joy. Cf. Hāfiz, i. 64: 3:

چندان گریستیم که هر کس که بر گُشت

در اشکِ ما چو دید روان گُفت کین چه ج

خندان ۳—full-blown. Arabic poets employ كَ and تَبَسَّم in the same sense.

خارِ هستی—cf. xiii. ۸, note. هستی signifies here Contingent or Phenomenal Being.

ذو الْفَقَار—the famous sword given by Mohammed to 'Alī, here used figuratively = death, corruption.

شاهدِ خوش قد و = سرو) آن سروِ ما ه (قامت).

دست برهم زد—in ecstasy. The words may also be translated 'rustled its leaves' (see Vullers under دست and کف).

این عددرا ۷—referring to آتشهای برهم in the last beyt.

شُبَّین—from گنج.

پنج و چار—the five senses and the four elements.

صد هزاران سیب شیرین الخ ۸—plurality is a phantom (cf. xxiii. ۶, note). This illustration recurs in the *Maṣnavī* (21. 5):

گَر تو صد سیب و صد آبی بشمری

صد نماید یک شود چون بفشری

بی شمارِ حرفها ۹—never mind the parts: look at the whole. Cf.

بر اهلِ صورت شد سُخُنِ اِجمالِها تفصیلِها

بر اهلِ معنی شد سُخُنِ تفصیلِها اِجمالِها

(T. 116. 4<sup>a</sup>).

With men of form the word is: Synthesis by analysis;  
With men of spirit the word is: Analysis by synthesis.

این نطق در دل—the language of the heart is—silence.  
See I. ۱۸, note.

—ساده‌رنگی

‘Life, like a dome of many-coloured glass,  
Stains the white radiance of eternity.’

(Shelley).

The same thought is found in Schiller’s epigram, entitled  
“Licht und Farbe”:

Wohne, du ewiglich Eines, dort bei dem ewiglich Einen!  
Farbe, du wechselnde, komm freundlich zum Menschen  
herab!

Cf. with this passage the following lines (T. 332. 10<sup>a</sup>):

روح یکی دان و تن گشته عدد صد هزار

چو که بادامها در صفتِ روغنی

چند لغت در جهان جمله بمعنی یکی

آب یکی گشت چون خابثها بشکنی

جان بفرستد خبر جانب هر با نظر

چونکه بتوحید تو دل ز سخن بر کنی

Deem the soul a unit and the body a hundred thousand numbers,

Even as almonds in the form of oil.

How many words are there in the world! Yet all are essentially one;

Water becomes one when you break the jars.

The soul sends intelligence to every person of insight

When by acknowledging Unity you pluck away your heart from speech.

(فَاعِلِ حَقِيقِي) — God is the only real agent — اصلِ کار

Cf. Whinfield's *Maṣnavī*, pp. 15, 78, 91, 242.

## XXVII.

This poem is headed in T. : *فِي صِفَةِ الْمُسَافِرَةِ*.

چو قطره الخ — cf. VIII. °, note.

وَطَنِ خَوِش — the sea (of Absolute Being).

باز آمد — as a rain-drop.

مُصْطَفَى — see note on IX. °.

رفت جانبِ یثرب — on the occasion of his departure from Mecca, A.D. 622. یثرب is the older name for the city which obtained at this time the honourable designation of *مَدِينَةُ النَّبِيِّ*, or briefly, *Medīna*.

۷ سَفَرِ گَزین در خویش—introrsum ascende. Cf. the ḥadīṣ: He who knows himself knows his Lord.

چو کانِ لعل الخ—for the idea that rubies are coloured by the sun cf. Hāfiz, i. 46. 8:

Thy curving lip reveals that rubies borrow  
Their lustre from the world-enlightening orb.

‘When the ruby, coming white from the mine, is dipped in fresh blood (تازه قانلی جگره) and exposed to the sun, it turns red’ (Sūdī, Commentary, *ad loc.*).

پذیرا شو—lit. ‘become recipient of’ (see Platts, *Persian Grammar*, Part i. § 92).

۸ ز خویشتن الخ—cf. xxvi. ۷, note.

خاک گشت معدنِ زر—the earthly nature is transmuted by self-annihilation into the pure spiritual essence, which is its real and everlasting self. Cf. iv. ۷.

## XXVIII.

شبان—this is not an irregular plural, but is composed of شب + ان, the contracted form of the adverbial suffix, -انه. Cf. شبانه روز = νυχθήμερον.

خانه دل—although دل and جان are often used synonymously by mystical writers, it is convenient in translating to keep a separate word for each.

پر—because the soul is the mirror of God, in whom all images are contained.

شمع چِکَل—the radiant beauty of thy face illumines even Chigil in Turkistān, the home of beauty.

محرم ۴—literally, ‘one who enjoys free access to the حَرَم.’ Hāfiz calls the soul صَیدِ حَرَم (I. 178. 2).

حِلُّ + بـ — بِحِل. The text is uncertain here. Perhaps we should read بَكُن and take بِحِل کردن in its ordinary sense: to forgive. With مَكُن, it must mean: to make common property, to desecrate. Notice the word-play; حِل and حَرَم are opposites in Arabic.

سر زلف = سر رشته — داد سر رشته بمن الخ ه the tip of the Beloved’s curl, enwinding the amorous soul and leading it towards him (cf. XXI. ۴, note). Hāfiz says:

بی گفت و گوی زلف تو دل را همی کشد  
با زلف دلکش تو کرا روی گفت و گوست  
(I. 64. 5).

Thy curl is ever drawing the heart silently;  
Who hath power to speak (quarrel) with thy heart-ravishing curl?

Cf. ib. I. 116. 4; I. 676. 3.

بکش تا بکشم — ‘respect the bond (IX. ۹, note): be faithful in love, and I will not fail.’ Cf. Hāfiz, I. 386. 2:

گرت هواست که معشوق نگسلد پیمان  
نگاه دار سر رشته تا نگه دارد

If it is thy desire that the Beloved should not break the covenant,

Keep thy end of the thread that he may keep his end.

هم بکش و هم مگسل — see XX. ۱, note, and cf. Jāmī’s *Bahāristān*, p. ۱۰, ll. 16—21; Hāfiz, II. 450. 6.

۶ خَرَكِه جان —the Turkmāns are a people of tent-dwellers: hence the metaphor.

۷ تُرْشِ مَصْلَحَتِ —literally, 'I am harsh in a good cause, or affair.' The use of the izāfat is remarkable; it seems to be imitated from the Arabic construction in cases like مَحْمُودُ السَّيْرَةِ (Wright's *Arabic Grammar*, Vol. II. p. 221). For the poet's view of the probationary and corrective purpose of suffering—τῷ πάθει μάθος—cf. Whinfield's *Maṣnavī*, p. 90 seq., 114, 295.

۸ كِه مِنِ —egoism, by asserting the reality of the phenomenal self, involves the denial of Unity. There is a proverb, مَنْ قَالَ أَنَا وَقَعَ فِي أَلْعَنَّا, Whoever says 'I' falls into trouble (Freytag, Vol. III. Part I. p. 424). Cf. xv. ۱۴, note, and Hāfiz, II. 258. 8:

بیا و هستی حافظ ز پیش او بردار

کِه با وجود تو کس نشنود ز من کِه منم

Come, lift the mask of my being from before me;  
'Let none, while thou art, hear me say, 'I am.'

۹ صلاح دل و دین —see II. ۱۴, note.

تُرک صورت آن —a type or manifestation of divine beauty.

صورت دل —the soul is identified with God. Cf. note on XVII. ۱۱.

## XXIX.

۱ لُطْفِ چو شکر —for the izāfat see VII. ۷, note.

تعال —'come' is perhaps an adequate rendering. Cf. Lane under علا.

إِرْجِعِي إِلَى رَبِّكَ رَاضِيَةً : Kor. LXXXIX. 28 — إِرْجِعِي ٣  
 مَرُضِيَّةً, (O soul), return to thy Lord, well-pleased and well-pleasing. Cf.

شَهْ مِنْ كُفْتِ اَيْنِ مَجْنُونِ بَجَزِ زَنْجِيرِ زُلفِ مِنْ  
 دِگَرِ بِنْدِي بِنِپِزِيرِدِ تُو خُوِيِ اَوِ نَمِيدَانِي  
 هِزارانِ بِنْدِ بَرِ دَرْدِ بَسُوِيِ دَسْتِ مَا پَرْدِ  
 اِلَيْنَا رَاجِعُونَ كُرددِ كِه اَوِ بازِيَسْتِ سُلْطَانِي  
 (T. 343. 11<sup>a</sup>).

Said my King: 'This Majnūn (the soul) will accept no gyve

But the chain of my tress; thou knowest not his nature.  
 He will break a thousand gyves, he will fly to our hand,  
 He will be "to us returning," for he is a royal falcon.'

طَبِل — see XVI. ٣, note. According to Kaempfer (*Amoenitates Exoticae*, p. 743 seq.) 'طَبِلِ بَاز', i.e. tympanum falconum, parvulum est, aeneum, in appendicem productum, reticuloque densissime munitum.' He adds that it is carried by kings and nobles on the left side of their saddles.

صُوفِي ٤ — this word has been erroneously connected with صُفَا, صُفّه, and σοφός. It is derived from صُوف, wool. Cf. the phrase, لَبِسَ الصُّوفَ, he donned the wool, i.e. devoted himself to a monastic or contemplative life, and see the article 'Sūfi' by T. Nöldeke, Z.D.M.G., Vol. XLVIII. p. 45.

جَانِ بَخْشِي ٥ — cf. Hāfiz, I. 184. 5 :

از رَوَانِ بَخْشِي عِيسِي نَزَمِ پِيشِ تُو دَمِ  
 زَانَكِه در رُوحِ فِزَائِي چُو لَبِتِ مَاهِرِ نِ



and *Masnavi*, 370. 13 :

کار من سربخشی و بیخویشی است  
کار شاهنشاه ما سربخشی است

'Tis my business to yield up life unselfishly,  
To bestow life is the business of our King of kings.

۶ قفس—cf.

مَرغِ باغِ مَلکوتِ نِیمِ از عَالَمِ خَاکِ  
دو سه روزی قفسی ساخته اند از بدنم

(T. 256. 7).

I am a bird of the heavenly garden : I belong not to the  
earthly sphere ;

They have made, for two or three days, a cage of my  
body.

۷ پایِ ماچان, otherwise called صَفِ نِعال, and  
, is the lowest part of the room, beyond the  
carpet, where visitors remove their shoes on entering;  
the 'least honourable place, where people of the humbler  
sort stand (Browne, J. R. A. S., 1895, p. 806). It is also  
a place of penance and humiliation. The darvīsh who has  
committed a fault must stand here on one foot, holding his  
left ear in his right hand, and his right ear in his left,  
until the Director (پیر) allows him to go. صَدْرُ الْجَلَالِ is  
contrasted with صَفُ النَّعَالِ in a passage from the *Kitābi*  
*Aqdas* of Bahā 'ullāh (*ib.* p. 808).

۱۰ زِ کُودِکِیِ الْخ. —cf. I Corinthians, ch. xiii. 11 :  
'When I was a child, I spake as a child, I understood as  
a child, I thought as a child, but when I became a man,

I put away childish things.' Commenting on this text Juan de la Cruz remarks (*Subida del Monte Carmelo*, p. 41): Objects of sense and the knowledge derived from them are the occupation of a child; and therefore, if the soul will attach itself to these and refuse to forsake them, it will never cease to be a little child, and it will always speak and think of God, as a child does, because, fixing its attention on the outward sensible husk, which is the child, it will never reach the spiritual essence, which is the perfect man. See also Law, *The Spirit of Love*, p. 140 (quoted in *Characters and Characteristics of William Law* by Alex. Whyte, D.D., p. 127).

جوال — جوالرا بشکاف ۱۱, a sack, is used metaphorically to denote the human body.

بدستِ راست ۱۲ — on the day of judgement the righteous will receive the book, wherein their actions are recorded, in their right hand. Cf. Kor. xvii. 73; LXIX. 19—26; LXXXIV. 7—12.

Cf. — این نامه

کتابِ حسِ بدستِ چپ کتابِ عقل دستِ راست

تو نامه بچپ دادند بیرون ز آستانستی

(T. 59. 8<sup>a</sup>).

In thy left hand the book of sense, the book of reason  
in thy right;

Had the scroll been put into thy left, thou wouldst be  
outside the threshold.

تو بستان نامه از چپ بدستِ راستم در نه

تو تانی کرد چپرا راست بنده ناتوانستی

(T. 59. 12<sup>a</sup>).

Do thou take the scroll from my left hand and lay it in  
 my right;  
 Thou canst make the left right: thy servant would not  
 be able.

۱۳ خردرا—human reason (see IV. ۱۰., note).

۱۴ Observe the jingles: روان, spirit, روان, moving;  
 گنج and نالیدن; نال, from Arabic نال, and منال from رنج  
 رنج.

## XXX.

قَلْبُ الْمُؤْمِنِ—alluding to the ḥadīṣ: دَلِ مِنَ الْخِ ۲  
 بَيْنَ الْأَصْبَعَيْنِ مِنْ أَصَابِعِ الرَّحْمَنِ يَقْلِبُهُ حَيْثُ يَشَاءُ, the  
 heart of the believer is between the two (first and second)  
 fingers of the Merciful; He turneth it wheresoever He  
 pleaseth. Cf. Whinfield's *Maṣnavī*, p. 242 seq.

۶ در ان خُمی الخ—the world resembles a dyeing-  
 vat in which the soul is coloured (i.e. blackened by associ-  
 ation with Not-being). Cf.

بیرنگ فرو رستم در عشق تو ای دلبر

بر کش تو ازین خُم تا رنگ دیگر گیرم

(T. 250. 3<sup>a</sup>).

Without hue I descended in desire of thee, O Beloved;  
 Draw me forth from this vat that I may take another  
 hue.

For رنگ see xxvi. ۹, note.

۸ The mystic is alternately rapt to the shining heights  
 of vision and plunged in the dark abyss of separation:  
 these opposite states, resulting from the conflict of Being

and Not-being, are to him what faith and infidelity are to common men.. Cf. Sa'dī, *Gulistān*, Book II. Story 9.

ز جیب و آستینم ۹ —the bosom of the shirt serves as a pocket, and loose money is often carried in the sleeve.

## XXXI.

'The purpose of negation of self is to clear the way for the apprehension of the fact that there is no existence but the One' (Whinfield's *Maṣnavī*, p. 284). 'I am nought' means 'God is all.' Cf. Vaughan, *Hours with the Mystics*, Vol. I. p. 95. To this poem, one of the most splendid and sublime productions of his genius, Jalāl'uddīn has written a counterpart, scarcely less astonishing, the burden of which is echoed in Emerson's lines:

I am owner of the sphere,  
Of the seven stars and the solar year,  
Of Caesar's hand and Plato's brain,  
Of Lord Christ's heart and Shakespeare's strain.

(See a version in English: *Dabistān*, Vol. I. p. clxvi and in German: Von Hammer, *Schöne Redekünste Persiens*, p. 191. The original text does not occur in any of the editions or MSS. used by me.)

ا کُبر —a Magian.

نه از خاکم الخ ۳ —cf. VIII. ۴, note.

بُلغار ۴ —for 'Bulgaria' in the translation read 'Bulghār.' This town was situated on the Volga, about 100 miles south of Kazan (see *Géographie d'Aboulfēda* by Reinaud and Guyard, Vol. II. Part I. p. 324 seq.; Muradja D'Ohsson, *Des Peuples du Caucase*, p. 73).

—there were two cities of this name, one on

the borders of China, and the other, evidently referred to here, in the land of the Khazars, who occupied a vast and ill-defined territory, extending at different periods from the Crimea to the Caspian Sea (D'Ohsson, *Des Peuples du Caucase*, p. 190 seq.; *Géographie d'Aboulféda*, Vol. II. Part I. p. 286, and note 2; Qazvīnī, *Kosmographie*, ed. Wüstenfeld, Part II. p. 402).

عِرَاقِ عَرَبِيّ and عِرَاقِ عَجَمِيّ—the two 'Irāqs, عِرَاقِينَ. The former, also called Jibāl and Kūhistān, is the great central province of western Persia, and is bounded on the east by Khorāsān, on the north by Māzanderān, Ghilān, and Ādharbaijān, on the west by Ardilān and Lūristān, on the south by Khūzistān and Fārsistān. 'Irāqi 'Arabī lies between the Tigris and the Euphrates, and stretches westward to the borders of the Syrian desert.

فِرْدَوْس هـ—Greek παράδεισος (but see Lane under فردس).

رِضْوَان—the angel who has the keys of Paradise.

مَنْ مِنْ أَزْجَانِ جَانَانِمَ ؟—when every trace of finite existence is swept away, the Infinite remains.

يَا هُوَ هـ—'O He' (Jahve, Jehovah), one of the most familiar darvīsh-cries.

يَا مَنْ هُوَ—'O He who is.'

رِنْدِي وَ قَلَّاشِي ٩—spiritual rapture and ecstasy.

اَكْثَرُ دَرِ عُمَرِ خُودِ الْخ ١٠—cf.

كُتُبِ بَرَّآرَنَدِ يَكِ نَفْسِ بِي دُوسْتِ

دَلَقِ وَ تَسْبِيحِ شَانِ شُودِ زُنَّارِ (T. 26. 7).

If they pass one moment apart from the Beloved,  
Their mantle and rosary become a Christian girdle;  
(they are guilty of infidelity).

اگر دست دهد مرا — i.e. اگر دستم دهد الخ ۱۱  
دست دادن = to come to hand, to accrue. The subject is  
دمی.

همی — here in its original meaning = همیشه. For the  
sentiment cf. Hāfiz, i. 710. 4.

۱۲ نباشد هیچ دستانم — this may be translated: 'I  
have no device.'

## XXXII.

۲ آتش تو — the celestial fire of love.

بو لهب — 'Abdu 'l Uzzā, surnamed Abū Lahab (father  
of flame), was the uncle and bitter enemy of Mohammed,  
who denounced him as follows: 'The hands of Abū Lahab  
shall perish and he shall perish. Neither his wealth shall  
profit him, nor what he hath gained. He shall enter into  
the flaming fire' (نَارًا ذَاتَ لَهَبٍ). See Kor. cxī. with Sale's  
notes.

۳ دریچه دل — cf.

دوری ز تن لیک از دلم در پیش رویت روزنست

ز آن روزن دزدیده همچون مه پیامت میکنم

(T. 261. 12).

From the body thou art far, but in my heart, fronting  
thy face, is a window;  
Thro' that secret window, like the moon, I am  
sending thee a message.

‘The soul resembles this window, in which is ever being reflected, or rather is dwelling, the divine light of the all-pervading presence of God’ (Juan de la Cruz, *Subida del Monte Carmelo*, p. 23).

For the exact signification of دریچه see *Gulistān*, translated by Platts, p. 7, note.

نثار — v. ۱, note.

ای نورِ هر — a term of endearment. So ای دو دیده ۵ (Hāfiz, II. 502. 1 ; 512. 7).

عجم — properly, all who are not Arabs, then specially, the Persians. Cf. the double sense of *βάρβαρος*.

باده — see *Gulshani Rāz*, 805 seq.

ای مادر و پدر تو — cf.

چون پدر و مادر عقلست و روح  
هر دو توئی چون شوم اندر تو عاق  
(T. 224. 8).

Reason and Soul are as father and mother ;  
Thou art both : how should I be disobedient towards thee ?

در خود طلب ندیدم ۹ — see xvii. ۱۲, note, and cf.

خود است جمله طالب و ما همچو سایه  
این گفتگوی ما همگی گفتگوی دوست  
(T. 137. 3).

We are even as shadows, He is all who seek,  
Lo, by Him is spoken every word we speak !

عاشقانرا جستجو از خویش ن  
در جهان جوینده جز او بیش ن  
(T. 150. 4<sup>a</sup>).

۱۰ فضل و ادب رها کن — VIII. ۷, note.

بخواندی — read — تا تو ادب نخواندی: 'Since thou hast taught me culture, I know no culture but thee.' For this meaning of خواندن cf.

بخواندهای مَعْلَمِ تمام بگذاشتم

مَعْلَمِ آنچه نخواندست من ز بر دارم

Tho' all my teacher's lessons are forgot,  
I have by heart whate'er he left untaught.

خواندن, like قَرَأَ in Arabic, is originally 'to read with a musical intonation,' 'to chant.' Ben Jonson supplies an interesting parallel in *The Fox*, Act II. Scene 1:

that vulgar grammar,  
Which he that cried Italian to me, taught me.

جز تو ادب ندیدم — Shakespeare, Sonnet LXXVIII:

But thou art all my art, and dost advance  
As high as learning my rude ignorance.

ادب is a difficult word to translate. Jurjānī (*Kitābu 't-ta'rīfāt*, p. ۱۴) defines it as 'the knowledge by which one is guarded from committing any kind of fault.' Cf. *Nafahātu 'l Uns*, p. 52, l. 17; p. 104, l. 16; p. 159, l. 6; p. 320, l. 7.

### XXXIII.

۲ بکه چشم باز دارم — these words may also mean: 'in whom shall I have hope again?'

منم ان که الخ — translate: 'Am I one whose heart...?' i.e. 'I am not one whose love admits of cure,' Cf.



خدای پهلوی هر درد داروئی داده  
 ۱ چو درد عشق قدیمست ماند بی ز دوا  
 (T. 9. 13).

God hath given a physic for every pain ;  
 Since the pain of love is old (eternal), for it no  
 remedy hath been found.

## XXXIV.

۱ صورتگر نقاشم —the human mind, by the necessity of its nature, cannot form any idea whatsoever except through the medium of symbols, images, and impressions. All these, whether sensual or spiritual, partake of Not-being, and therefore veil and obstruct the divine light. See on this subject Juan de la Cruz, *Subida del Monte Carmelo*, Bk. II. Ch. 12.

هر لحظه بتی سازم —as regards the educative value of 'forms' cf. Whinfield's *Maṣnavī*, p. 76, p. 270. 'Beholding in many souls the traits of the divine beauty, and separating in each soul that which is divine from the taint which it has contracted in the world, the lover ascends to the highest beauty, to the love and knowledge of the Divinity by steps on this ladder of created souls' (Emerson).

۲ چون نقش ترا بینم الخ —the divine idea effaces all others and fills the soul. Cf. XIII. ۱۳, note.

۳ In what terms can I describe thee? As the spirit of love, or the foe of reason, or the destroyer of earthly imaginations?

۴ چون بوی تو دارد جان —cf. XVIII. ۳.

<sup>1</sup> T. reads چه.

۵ هر خون که ز من روید — every drop of my blood, that thou sheddest (cf. *دلبرِ خون خواره را*, III. ۳), as it sinks into the earth proclaims its union with thee.

با مهر تو هم رنگم — Unity is called a sea of blood (*Gulshani Rāz*, 499) ‘because of the continual annihilation in it of its waves, viz. phenomena and plurality.’

۶ خانه آب و گل — the body.

## XXXV.

۱ صد پرده الخ — see IX. ۱۴, note.

۲ از نفس گسستن ... از قدم بُریدن — to renounce self (فنا) and to travel abidingly in God (بقا), which are the beginning and end of the mystical journey (see notes on XIX. ۲ and ۶; *Gulshani Rāz*, 307 seq.). In the *Bahāristān* (p. ۱۰, l. 16 seq.) faith is defined as کردن و پیوستن, i.e. ‘to sever the heart from created things and unite it with God.’

۳ نادیده گرفتن این جهانرا — cf.

تو مبین جهان ز بیرون که جهان درون دیده است  
چو دو دیده را ببستی ز جهان جهان نماند  
(T. 164. 3<sup>a</sup>).

Look not on the world from outside, for the world  
is within the eye;  
When you shut your eyes to the world, the world  
remains not.

مر دیده خویشرا ندیدن — this *misrā* ‘allows of another

interpretation, viz. 'not to see your own eye,' whence all objects derive their unreal existence.

د — 'introrsum ascendere.'  
کوچه is the diminutive of

۶ ز کجاست این طپیدن — cf.

مُرغِ دلمِ میطپید هیچ سُکونی نداشت

مَسْکِنِ اصلیش دید یافت درو ساکنی

(T. 340. 3<sup>a</sup>).

Returning to its ancient nest

My restless fluttering soul had rest.

۷ ای مُرغ — x. ۷, note.

بگو زبانِ مُرغان — use the language of mystics, speak in parables. For the allusion to Solomon see II. ۶, note.

۸ بکارخانه بودم — in the presence of, and not yet separated from, the divine artificer. Cf. note on XVII. ۱.

تا خانهٔ آب و گل پزیدن — see XXXIV. ۶, note. According to an ḥadīṣ, 'He kneaded the clay of Adam forty days.'

۹ خانهٔ صنع — the phenomenal world.

۱۰ می کشیدند — because the soul was reluctant to enter the world, and hated the body in which it was doomed to captivity.

چون گویم — this simile may have been suggested by the words بی پای نماند: the epithet بی پای, footless, is frequently applied to a ball. The personal suffix belongs to صورتی کشیدن. As regards the scansion of this misrā' see XI. ۱۰, note.

## XXXVI.

۱ کوچ کردن—to decamp, to migrate.

۲ قَطَّارها—the tashdīd is required by the metre. See notes on IX. ۱۹, XXIII. ۵.

حلالی خواستن از کسی—از ما حلالی خواسته means: asking a person to make such and such a thing lawful to the asker, i.e., according to the context, either to give him permission to act in a certain manner, or to release him from all obligations which he may have incurred with respect to the person addressed. Here the camel-driver begs to be excused for having disturbed the travellers' repose.

Prof. Bevan suggests that جلال (جَلّ pl. جلال), which is found in one of the MSS., may be the correct reading. In this case we must imagine the saddle-cloths to have served as blankets; at dawn the sārībān comes to reclaim his property.

Cf. چه خفته اید ای کاروان

چرا ز قافله يك كس نمیشود بیدار  
 كه رختِ عُمرِ زكى باز میبرد طرار  
 چرا ز خواب و ز طرار می نیازی  
 چرا از آنكه خبر میدهد كشی آزار  
 ترا هر آنكه بیازرد شیخ و واعظ  
 كه نیست مهر جهانرا چو نقش آب قرار  
 (T. 26. 12).

Why is no one in the caravan awake,  
 When the cutpurse is bearing away the baggage of pure  
 life?

Why art thou not troubled by sleep and the cutpurse,  
 Why art thou aggrieved by him who gives thee warning?  
 He who troubles thee is thy shaikh and monitor,  
 Saying, 'The world's dowry, like a reflection in water,  
 has no permanence.'

(Probably *مهر جهان*, the worldly sun or the love of the world, is a better reading, on account of *نقش آب*.)

۴ — *شمعهای سرنئون* — Cf. Shakespeare, Sonnet xxi. :  
 'those gold candles fixed in heaven's air.'

— *خلقى*

And yet as angels in some brighter dreams  
 Call to the soul when man doth sleep,  
 So some strange thoughts transcend our wonted  
 themes

And into glory peep. (Henry Vaughan.)

*عجب* — adjectival, as in the phrase, *عجب حال است*.

(T. 62.) تا چند آب ریزد دولاب آسمان — چرخ دولابی ۵

12<sup>a</sup>). هفت آسمان = هفت دولاب (Lakh. 29. 1).

آمد گران خوابی ترا — 'our birth is but a sleep and a forgetting.' The same idea is developed in a passage of singular beauty (*Maṣnavī*, 385. 22; Whinfield's *Maṣnavī*, p. 217):

گرچه خفته گشت و ناسی شد ز پیش

کی گذارندش در آن نسیان خویش

باز از آن خوابش<sup>۱</sup> بیداری کشند

که کند بر حالت خود ریشخند

<sup>۱</sup> The text has *بپنداری*.

که چه غم بود آنکه میخوردم بخواب  
 چون فراموشم شد احوالِ صواب  
 چون ندانستم که آن غم و اعتلال  
 فعلِ خوابست و فریبت و خیال  
 چنین دنیا که حلیم نایم است  
 پندارد که این خود قائم است  
 تا بر آید ناگهان صبح اجل  
 وا رهد از ظلمتِ ظنّ و دغل

For the repetition of *ترا* to complete the rhyme, cf. vi. ۴.

۶ *ای پاسبان* — Shakespeare, Sonnet LXI. :

It is my love that keeps mine eye awake,  
 Mine own true love that doth my rest defeat,  
 To play the watchman ever for thy sake.

*خفته نشاید* — Cf. the analogous construction of *به* with a participle, XIII. ۱, note.

۷ *جهانِ حامله الخ* — this world is passing away and in its death-throes will bring forth the world without end.

۸ *تو گِل بُدی و دل شدی* — Cf. XII. ۶—۱۰; *Paradise Lost*, Bk. v. 479 seq.

۹ *اندر کشاکشهای او الخ* — in the sweet anguish of love, which 'carries a Man out from himself, as insufficient to be his own Good, towards Good without him' (Norris, *Theory and Regulation of Love*, p. 18).

۱۰. توبه شکستن —by repentance the poet means rehunciation of love.

اگر زمین بسراسر بروید از توبه  
بیک دم آن همه را عشق بدرود چو گشیا  
(T. 9. 11).

If the whole world should burgeon with repentance,  
Love in a moment will reap it all like grass.

Cf. 'Omar's rebuke to the Harper (Whinfield's *Maṣnavī*, p. 34).

این ذرها لرزان دلان — *Gulshani Rāz*, 165 :

Each atom doth invisibly enshrine  
The deep-veil'd beauty of the Soul divine.

۱۱ — ۱۳ These lines are addressed to the sober worldly man whose heart, devoid of warmth and sincerity, is satisfied with mere observance and ceremonial; who has nothing but contempt for raptures, ecstasies, and illuminations; to whom it is incredible that religion should ever rise to a passion or become an 'affaire du cœur.'

۱۱ ریشخند — ای ریشخند رخنه چه is (1) laughing-stock, (2) mocker. In my translation I have given it the former sense, but the second is equally appropriate. Cf. ۱۲ افسوسها میداشتی below. رخنه چه seems to be an ἀπαξ λεγόμενον.

ده — سالار ده is the old Persian dahyāušh (land, province). Like شهر, it has lost in men's mouths even the memory of its birthright.

۱۳ دیگی — your soul, which should reflect the truth, is obscured by pride and self-will. Cf. *Maṣnavī*, 176. 9 :

زَنَكِ تو بر توت ای دِيَكِ سِيَاه  
 كَرْد سِيَمَايِ درونت را تَبَاه

Thy rust, coat on coat, O black kettle,  
 Has corrupted thy interior aspect.

۱۴ —cf. Hāfiz, i. 276. 3: در من کسی دیگر بُود

در اندرونِ منِ خسته دل ندانم کیست  
 که من خموشم و او در فغان و در غوغاست

۱۵ —the quietist is at peace with all men. Cf. xi. ۸, note.

۱۶ —Man is the meeting-point of two worlds: on one side the baser elements of his nature attach him to the shows and apparitions of mortality, but in virtue of his 'divine spark' he passes beyond them into the spiritual universe, and knocks at the door of Being.

۱۷ —whose love is too deep for utterance. Cf. i. ۱۸, note.

### XXXVII.

۲ —cf. ix. ۲۰, note. God is foreign to the world, yet never absent from it, i.e. He at once transcends and pervades all phenomenal existence. Cf. *Nafahātu 'l Uns*, p. 183, l. 2.

۳ —the participle is used adverbially. دُرْدیده

۶ —'why defend your constancy by words, سپَر می‌کنی



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کرد سِيَاهِي درونت را تَبَاه

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Has corrupted thy interior aspect.

۱۴ در اندرونِ منِ خسته دل ندانم کیست —cf. Hāfiz, I. 276. 3:

که من خموشم و او در فغان و در غوغاست  
در اندرونِ منِ خسته دل ندانم کیست

۱۵ خَوشَم چون کُلستان —the quietist is at peace  
with all men. Cf. XI. ۸, note.

۱۶ این سو جهان آن سو جهان الخ —Man is the  
meeting-point of two worlds: on one side the baser elements of his nature attach him to the shows and apparitions of mortality, but in virtue of his 'divine spark' he passes beyond them into the spiritual universe, and knocks at the door of Being.

۱۷ کو ناطقِ اخرس بود —whose love is too deep for  
utterance. Cf. I. ۱۸, note.

### XXXVII.

۲ تو در جهان غریبی الخ —cf. IX. ۲۰, note. God is  
foreign to the world, yet never absent from it, i.e. He at  
once transcends and pervades all phenomenal existence.  
Cf. *Nafahātu 'l Uns*, p. 183, l. 2.

۳ دزدیده —the participle is used adverbially.

۶ سِپَر میکنی —'why defend your constancy by words,

when, you break it in deed?' But I am inclined to believe that **سَپَر کردن** here = **سَپَرْدَن**, trample under foot.

√ **پایگاه**—synonymous with **صِفِّ نِعال** (xxix. v, note).

**از وجود**—from the state of manifestation to that of occultation.

**کوره** ۱۰—this reading, which involves a very slight change, is due to Prof. Bevan. **کوره**, being comparatively a rare word, would readily become **کوزه**: we may disregard the evidence of MSS. in such cases, where the *ductus litterarum* is identical, and the pointing rests, as is likely, on the caprice or hasty conjecture of the scribe.

**چو زر**—yellow (**زرد**) is the hue of paleness in the East, as in Italy. Cf. *saxum quoque palluit auro* (Ovid, *Metamorphoses*, xi. 110), *luridus, lūteus pallor*, etc.

**عقيله عِشاق** ۱۳—I have erred in my translation of this line. **عقيله** seems to admit two meanings in Persian, (1) = **شريف و نفيس**, excellent and choice (Sūdī on Hāfiz, III. 28. 2) and (2), like **عقال**, **پابند**, shackle, tether, according to a marginal gloss on *Maṣnavī*, 60. 10:

چون که عقل تو <sup>۱</sup>عقيله مردم است

آن نه عقل است آن که مار و کژدم است

Since thy reason is the fetter of mankind,  
'Tis a snake and a scorpion, but not reason.

Cf. **بگذر از لای عقل و فضل که هست**

**عقل اینجا عقيله فضل فضول** (Jāmī).

<sup>1</sup> For **عقيله**, by **افک اضافت**.

Cease to boast of your reason and learning:  
Here reason is a shackle, and learning a folly. :

اَشْتَرِ دِيَوَانَهُ سَرْمَسْتِ مِنْ  
سِلْسِلَهُ عَقْلِ دَرِيدَنْ كُشْرِفْتِ (T. 140. 4).

My frenzied intoxicated camel (the soul)  
Began to rend reason's tether.

It appears from these passages that the correct translation of the first *miṣrā'* in the text is :

Since thou canst not endure a shackle for lovers,  
i.e. if thou desirest that none who seek union with thee  
shall be hindered and trammelled in their search, why then  
dost thou make Reason no better than a blind guide?

۱۵ سزای دُزدِ بَصَرِ می‌گنی — viz. by withdrawing the  
light of thy countenance.

۱۶ در بی سَرِی عشق — 'headlessness,' in mystical language, is equivalent to self-annihilation, utter absorption in the divinity. Cf.

بَرِ مَنْ نِیْسْتِ مَنْ وَ مَا عَدَمِ بَی سَرِ وَ بَی پا  
سَرِ وَ دَلِ زِ آن بِنِهادم که سر از یارِ بر آرم  
(T. 265. 2<sup>a</sup>).

In me is no 'I' and 'We' (personality), I am Nought,  
without head and without feet;  
I have sacrificed head and soul to gain the Beloved.

(Cf. the phrase, سر از خویش بر آوردن, to recover one's senses.)

کُشْرِ چنانکه and کُشْرِ ز آنکه occur frequently in poetry instead of the simple کُشْرِ.

## XXXVIII.

١ —cf. the lines attributed to Maṣṣūr Hallāj (*Ibn Khallikān*, Arabic text, Ed. De Slane, p. 217, l. 1):

أَنَا مَنْ أَهْوَى وَ مَنْ أَهْوَى أَنَا  
نَحْنُ رُوحَانِ حَلَلْنَا بَدَنًا  
فَإِذَا أَبْصَرْتَنِي أَبْصَرْتَهُ  
وَ إِذَا أَبْصَرْتَهُ أَبْصَرْتَنَا

I am he whom I love, and he whom I love is I;  
We are two souls dwelling in one body.  
When thou seest me, thou seest him,  
And when thou seest him, thou seest us both.

٢ —XXI. ٦, note.

٣ —اخترانِ فلك الخ —so Tennyson:

the summer night that paused  
Among her stars to hear us; stars that hung  
Love-charmed to listen.

٦. —بِعِرَاقِيمِ وَ خُرَاسَانَ —our souls, united with the omnipresent deity, are no longer subject to the laws of Space and Time.

## XXXIX.

١ —خواجه —the allusion in beyt ٦ (آن آفتاب) points to Shamsi Tabriz, and not another of the poet's spiritual teachers.

٢ —فَرِيضَةُ دَارِمٍ —cf.

• بر عاشقان فريضه بُود جستجوی دوست  
(T. 137. 2).

Lovers are bound in duty to seek the Beloved.

۳ آن باغبان—the Keeper of the garden of created things, i.e. God.

ماهی که آب دید الخ ه—this metaphor represents the soul as remembering her heavenly origin (xvii. ۱, note), and scorning the world.

بماند—بماند would be contra metr. See note on xi. ۱۰.

دورِ رنك و بو—the earth, where all is fleeting and unsubstantial.

۶ آن آفتاب—cf. iv. ۸, note.

پاك خورشيد—‘utterly consumed it.’ Cf. the English use (archaic or slang) of ‘clean’: e.g. clean gone out of mind.

اگر هست تو بتو—the manifold phenomenal attributes, which envelop and benumb the soul, melt away like snow in the sunbeams of divine beauty. Cf.

فُسرده ماند یخی کآن بزیر سایه بُود  
ندید شِعشِعهُ آفتابِ تابانم  
تبشیرِ رُخ خورشید هر یخی که بدید  
بخویش بالذ و گوید که آبِ حیوانم  
(T. 240. 13).

The ice that remains in the shade is frozen:  
It saw not the brilliance of my glowing Sun.  
All ice that has seen the smile of the Sun's face  
Grows itself again, and says, ‘I am the Water of Life.’

۷، *خاصه کسی الخ* — these words are connected with *عاشق کجا بمآند الخ* in beyt ۵.

۸ *آن کیمیای بی حد الخ* — cf. iv. ۷, note.

*مسی ... زر شد* — iv. *ibid.*, xxvii. ۸, note.

*بَارْجَعُوا* — *إِرْجَعُوا* is found several times in the Kor'ān, but I do not think that the poet had any of these passages in his mind. Probably the reference here is to Kor. LXXXIX. 28, which is a favourite Sūfi text (see xxix. ۳, note).

۹ *در خواب شو ز عالم* — let the senses sleep that the soul may awake. Cf. Hāfiz, i. 220. 7 :

بر دوخته ام دیده چو باز از همه عالم  
تا دیده من بر رخ زیبای تو بازست

I have shut mine eye, like a falcon, to all the world,  
Since my (inward) eye is open to thy beauteous countenance.

هر شبی از دام تن ارواح را  
میرهانی<sup>۱</sup> میکنی الواح را  
میرهند ارواح هر شب زین قفس  
فارغان بی حاکم و محکوم کس  
شب ز زندان بیخبر زندانیان  
شب ز دولت بیخبر سلطانان

۱ *کندن نقوش را از الواح* — *کندن الواح را* Cf. *eradere genas* (Propertius, iv. 8. 26).

نی غم و اندیشهٔ سود و زیان  
 نی خیالِ این فلان و آن فلان  
 حالِ عارفِ این بُود بیخواب هم  
 گفت یزدان هُم رُقُودُ زین مرم  
 از احوالِ دنیا روز و ش  
 چون قَلَم در پنجهٔ تقلیبِ ربِّ

(*Masnavi*, 14. 4).

Spirits every night from the body's snare  
 Thou freest, and makest the tablets clean (by erasing all  
 sensual impressions).

Spirits are set free every night from this cage,  
 Independent, neither ruled nor ruling.

At night prisoners forget their prison,  
 At night kings forget their power.

There is no sorrow, no brooding over gain and loss,  
 No thought of this person or that person.

This is the state of the mystic, even when he is awake:  
 God hath said, "(Thou would'st deem them awake) while  
 they slept<sup>1</sup>." Flee not from this<sup>2</sup>.

He is asleep, day and night, to the affairs of the world,  
 Like a pen in the controlling hand of the Lord<sup>3</sup>.

شش چہت—the world is regarded as a cube, and its  
 six sides or faces are: before and behind, right and left,  
 above and below.

<sup>1</sup> Kor. xviii. 17.

<sup>2</sup> Alluding to the words, لَوَلَّيْتَ مِنْهُمْ فِرَارًا, verily thou would'st  
 have turned from them and fled (*ibid.*).

<sup>3</sup> Cf. xxx. 5, note.



رَأْسُ الْإِحْمَارِ ۱۰۱—this expression (in Arabic) is applied to one whose presence in a company creates embarrassment and checks the flow of conversation. The poet means to say that, while 'self' exists, the highest knowledge is unattainable.

رِه نِهَان ۱۲—the supernatural way of 'illumination' and 'intuition.' See XI. ۵, note.

## XL.

درخانۀ دل الخ ۱—see xv. ۳, note.

هُوَ الْحَقَّ ۴—Kor. xxii. 6.

دغل فروشان ۴—impostors in the guise of spiritualists (بادۀ نوشان). Cf. *Masnavi*, 12. 7:

روی هر يك مينگر ميدار پاس  
 بو كه كُردی تو ز خدمت بوشناس  
 چون بسی اِبلِسِ آدمروى هست  
 پس بهر دستى نشاید داد دست

Look on every one's face, and keep watch:  
 It may be that by devotion you will grow familiar with  
 the scent (of Truth).  
 Since there are many devils with human features,  
 'Tis wrong to give your hand to every hand.

قلاشی ۵—drunken revelry. For the dropping of the tashdid cf. ix. ۱۹, note.

چون آینه است عالم الخ ۶—each atom of Not-being reflects a divine attribute: the sum of these reflected rays of Being is 'the perfect image' of God.

ز کُلّ جزوی — cf. *Gulshani Rāz*, 635 :

وَجُودِ آن جُزْوَ دَانِ کَزِ کُلّ فُزُونَسْت  
کِه مَوْجُودَسْت کُلّ وِیْنِ بَارِکُونَسْت

Regard Absolute Being as the part which is greater than the whole,

For the whole is actual being—and this is absurd (contrary to rule).

Lāhijī says, ‘Absolute Being, **وَجُود**, by the individualisation, **تَشْخُص**, and phenomenalisation, **تَعَيَّن**, which occur to it, gets the name of **مَوْجُود**, actual being, and therefore **وَجُود** is a part of every **مَوْجُود**; for **مَوْجُود** is **وَجُود** plus **تَعَيَّن**. Absolute Being, again, is greater than its whole because it contains all **مَوْجُود**’ (*ibid.*, Whinfield’s note).

✓ **چون سبزه شو پیاده** — be lowly and obedient. Cf.

سبزه پیاده گشته سَمَنِ پَیْکِ کُلّ شُدِه  
اندر رِکابِ کُلّ چو غلامان و کُلّ سَوار

(R. 76. 12).

۸ **تیغ کشنده** — i.e. **کشنده**.

**هَمِرِ عَقْلِ بَادِ دَادِه** — Reason is annihilated in the mystical union of the soul with God. **بَادِ دَادِه** stands for **داده**. Cf. **که خواهد باد دادن سر**. (T. 94. 3).

۹ **در کَرْدَنِمِ قِلَادِه** — cf. the phrases **نِعْمَتِكَ قِلَادَه نِعْمَه**, **طَوْق**, **قِلَادَه فِی عُنُقِی** (Lane, under **قِلَد**), and see note on

II. ۶.

For **Ṣalāḥu ’ddīn** see II. ۱۴, note.

## XLI.

۲ زخمه — با زخمه چو آتش — the Arabic مضراب, the Roman plectrum.

~ پرده عراقی — this musical mode, like the Dorian measure, has a solemn and grave character suitable to war and religion.

مقصود باده بودش الخ — he sang 'as mortal lovers do,' but there was a deeper meaning in his words Wine is an emblem of the Divinity. Cf. 'Omar Khayyām, Quatrain 287 :

چه کُفر و چه اسلام چه طاعت چه کُناه  
مقصود توئی بهانه بردار از پیش

آب رز — here آب ۵

زند زبانه — literally, 'darts a tongue of flame.'

۶ را — از بهر عاشقانرا is redundant in this construction, which is not uncommon.

۷ از آن پی — most of the 'nominal' prepositions may be thus used, e.g. از آن پس.

۸ چشم بدرا — xxv. ۱۱, note.

۹ شمس الحق جهانم — iv. ۸, note.

## XLII.

۱ همرنك جماعت شو — the interpretation of these words is doubtful. (1) جماعت means 'the community or brotherhood of saints and spiritual men.' Cf. *Nafahātu*

*l'Uns*, p. 206, l. 5 : 'Associate with God, or if ye cannot, with those who are the associates of God, in order that the blessing of their society may lead you to him.' Jalāl'uddīn gives the same advice in the *Maṣnavī* (22. 4 ; Redhouse, p. 53, l. 412) :

يك زمانى صحبتى با اوليا  
 بهتر از صد ساله طاعت بى ریا  
 گُرد تو سَنَكِ خاره و مرمر شوى<sup>1</sup>  
 چون بصاحبِ دل رسى شَوهر شوى  
 مِهَرِ پاكان در میانِ جانِ نشان  
 دل مَدِه اِلَّا بِمِهَرِ دلخوشان  
 كويِ نوميدي مَرَو اُميدهاست  
 سويِ تاريخى مَرَو خورشيدهاست  
 دل تُرا در كويِ اهلِ دل كَشيد  
 تن تُرا در حبسِ آب و گِلِ كَشيد  
 هينِ غذايِ دل بَدِه از همدلى  
 رَو بجو اقبال را از مُقبلى

(2) *جماعت* is used mystically = divine unity, the All. Cf. 'Attār, *Manṭiqu'ṭṭair*, 1315 :

هر كه او همرنگِ يارِ خویش نیست  
 عشقِ او جز رنگِ و بوئى بیش نیست

Whoever is not of one essence with his Beloved,  
 His love is no better than colour and perfume.

<sup>1</sup> The text has *بوى*.

For the **جماعت** of Mohammedan Theology = 'consensus of opinion in the Church,' see Dozy, *Supplément aux Dictionnaires Arabes*, under **جمع**. Naturally Jalālu'ddīn, in his condemnation of schism, is not speaking as one of the orthodox.

**کوي خرابات**—the tavern signifies God. Cf. *Gulshani Rāz*, 839 seq.

**دُرْدُکشان**—like **باده‌نوشان** (XL. ۴), those who drain to the lees the cup of celestial love.

**هل تا نشوی**—cave ne fias. **هله** and **هل** (xxxiv. ۴) are lightened (**مُخَفَّف**) forms of **هلا**.

**چشمِ نِهان**—see XI. ۵, note.

**بِکَشایِ دو دستِ خود**—this may also mean: 'be open-handed, sacrifice all that you have.' Cf. note on **جان‌بخشی** (xxix. ۵).

**بِشکن بُتِ خاکی را الخ**—destroy 'self,' which veils you from God.

**از بهرِ عجزی را**—for this construction see xli. ۶, note, and for the meaning of **عجز**, xiii. ۶, note.

**چندین چه کشی کابین**—why do you consent to pay so heavy a price? By Mohammedan law the dowry is paid to the wife (see Lane's *Arabian Nights*, Vol. I. p. 321; *Modern Egyptians*, Vol. I. p. 202). Cf. Hāfiz, I. 438. 5:

**خَوشِ عروسِیست جهان از ره صورت لیکن**

**هر که پیوست بدو عُمَرِ خَوشِ کابین داد**

The world is a fair bride as to outward looks,  
But he who weds with her gives his life's joy in exchange.

So 'Omar Khayyām, Quatrain 59 :

گُفتم بهِ عروسِ دهر کابینِ تو چیست  
گُفتا دل خُرمِ تو کابینِ من

To Destiny, my bride, I said: 'What is thy dowry?'  
'My dowry,' she answered, 'is thy heart's happiness.'

سه نان—cf. XVI. v, note.

ه خشخاش—Virgil's 'soporiferum papaver.'

طعمِ دهان—the fragrant lips of the Beloved. Food  
and sleep produce spiritual lethargy.

۶ ساقی—cf. III. v, note.

دور—در مجلسِ او دُوری, like *circulus* in Latin, denotes  
any company for social and convivial intercourse. Here  
it may refer to the mystic dance (سماع). Cf. Brown's  
*Dervishes*, p. 225: 'They (the Mevleves) commence by  
forming a circle, seated on sheep-skins spread on the floor  
at equal distances from each other; they remain nearly  
a half-hour in this position, the arms folded, the eyes  
closed, the head inclined, and absorbed in profound  
meditation.'

۷ اینجاست ربا الخ—cf.

بتو گر جانِ دهر باشد تجارت (T. 241. 9).

که بدهی بهر جانی صد جهانم

۸ ترکِ فلانی is here an abstract noun.

The *miṣrā'* should be rendered: "

Go, renounce personality, that you may regard the being of the Person.

For *فُلَان* used of God cf. vi. ۸.

أَلَمْ نَكُنْ أَرْضَ : Kor. iv. 99 — *بَا وَسَعَتْ اَرْضَ اَلله ۱۰*  
*اَللهِ وَاسِعَةً فَتَهَاجِرُوا فِيهَا*, Was not God's earth wide enough  
 that ye might take refuge therein? *بَا* notwithstanding  
 (xi. ۳, note).

*در حبس چه خُسپیدی* — why are you fast asleep in the  
 chains of sense and worldly illusion? See note on xxxvi. ۳.

*ز اندیشه کُره کم زن* do not bewilder yourself by  
 useless thinking. Cf. xiii. ۱۲, note. *مزن کم زن*. But  
 it seems probable that *ز اندیشه کُره* stands for *ز اندیشه*  
*کُره* (by *فَكْ اِضافت*, xxv. ۱۳, note), and that *کم زن* is  
 synonymous with *ترك كُرفتن*. Translate:

Pass away from thought of the knot (problem), that you  
 may see the solution in Paradise.

This rendering brings out more clearly the double contrast  
 of *کُره* with *شرح*, and of *اندیشه* (opinion) with *بینی*  
 (actual vision).

سَكَّتَ عَنِ — like the Arabic *خاموش شو از گفتن* ۱۱  
*اَلْكَلَامِ*.

#### XLIII.

قَمَرِیْسَتْ رَوِ نَمُودِه ۲ — vii. ۱, note.

رسد از کمانِ پنهان الخ ~ Man is defenceless against  
 the shafts of divine love: he must die to the world. Cf.

ای بهر هَنگامه دَامِ عشقِ تو هَنگامه شیر  
 وِی چکیده خونِ ما بر راه رهرو را نشان  
 صد هزاران زخمِ بر سینه ز زخمِ تیرِ عشق  
 صد شکاری خسته و نه تیر پیدا نه کمان  
 (T. 52. 11<sup>a</sup>).

O thou, the snare of whose love is eternally fascinating,  
 And O thou, who hast spilled our blood upon the way  
 for a sign to the wayfarer,  
 Innumerable are the wounds on the bosom pierced by  
 the arrow of love,  
 Many the wounded victims, but neither arrow nor bow  
 is to be seen.

مِسِ هَسْتِیَتِ الْخِ ع—cf. IV. ۷; XXVII. ۸; XXXIX. ۸. The base phenomenal alloy, which enters into the composition of every creature, is purified and spiritualised by love, as was Moses, when God revealed himself in glory to Mt Sinai and made it dust, and Moses fell in a swoon (Kor. VII. 139).

چو قارون—Qārūn (Korah) points to Mohammedans the moral of riches that 'grow in hell' and pride that goeth before destruction. See Kor. XXVIII. 76—81, with Sale's notes.

بذرونِ توستِ مصری الْخِ ه—within you is a divine element producing sweetness and harmony and love, just as the plantations of Egypt produce sugar-candy (نبات; see Rosenzweig's note on Hāfiz, I. 282. 5). شکرِ مصر and شکر are often found together. Cf. T. 219. 6<sup>a</sup> (VII. ۷, note), and *Maṣnavī*, 122. 2:



چونکہ ذو آلتون از غمش دیوانہ شد  
مصرِ جانرا همچو شکرخانہ شد

When Dhū'l Nūn grew wild with longing for it (the light of inspiration),

It became, as it were, a sugar-shop to the Egypt of the soul (it filled his soul with sweetness).

۶. شُدْ غَلَامِ صَوْرَتِ الْخ—your adoration is fixed on something external, whereas that which you seek is, in reality, your better self. Cf. the notes on XVII. ۱۱, XXVI. ۱.

تو چو یوسفی الخ—you are the mirror of divine beauty—and you turn away from the mirror! Cf. Whinfield's *Maṣnavī*, p. 18 seq.

۹. شش فتیلہ—eyes, ears, nose, and mouth.

آن شرر—'divinae particula aurae,' Eckhart's 'fun-  
kelin der sêle.' See Vaughan, *Hours with the Mystics*,  
Vol. I. p. 147.

۱۰. دل بکعبہ—the soul, being the house of God (بَيْتُ اللَّهِ), is the Ka'ba to which Sūfis make their pilgrimage.

ز خری الخ—it is not helplessness, but stupid obstinacy, that prevents you from travelling towards the Truth.

سعادَتِ حَقِّ بفرماید تا تُرا = بکشانَد سعادَتِ ۱۱  
بکشند. For this personal use of سعادَت cf. Dozy, *Supplément aux Dictionnaires Arabes*, under

#### XLIV.

تو یارِ خلوتِ نازی الخ ۲—the soul, before she entered

the world, enjoyed intimate union with God. See **xyii.** ۱, note.

~ سفرى كُن —cf. **xix.** ۱—۶.

فِي مَقْعَدٍ : —cf. **Kor. LXIV. 55** نَدِيمِ مَجْلِسِ اُنْسِ ۴  
 صِدْقِ, (the pious shall dwell) in an assembly of Truth.  
 اُنْسِ conveys the idea of perfect friendship and devotion.  
 It is defined by Junaid as 'freedom from shyness (اَلْحِشْمَةُ)  
 without loss of reverence' (اَلْهَيْبَةُ); by **Dhū 'l Nūn** as  
 'absence of reserve between lover and beloved' (اِنْسَاطُ)  
 اَلْمَحَبِّ اِلَى الْمَحْبُوبِ; by **Ruwaim** (*Nafahātu 'l Uns*,  
 p. 107, l. 12 seq.), as 'holding aloof from all but God,  
 even from yourself'; and by **Muḥiyyu' ḍḍīn Ibnu 'l 'Arabī**  
 (*Kitābu 'tta'rīfāt*, p. 287), as 'the effect produced in the  
 heart by contemplation of the divine beauty.'

که ره بری بنشانه الخ ۵ —in order to penetrate the  
 inmost sanctuary of Absolute Being the pilgrim must  
 brush aside all phenomenal illusions.

بیار اشک و چو مُشتاق کُردرا بنشان

که روی ماه نه بینیم تا درین کُردیم

(T. 259. 1).

Shed tears and lay the dust, like a passionate lover,  
 For while we are in this dust we cannot see the  
 Beloved's face.

Cf. *Gulshani Rāz*, 195; **Hāfiz**, l. 324. 6; and note on رُوپوشها.

۱۰. حواس پنج نماز است الخ—the senses are to the heart as outward observance to deep spiritual faith. For the five daily prayers performed by Moslems see Sale's *Preliminary Discourse*, p. 147 seq.; Lane's *Arabian Nights*, Vol. 1. p. 18 seq. The parallel between the five senses and the five prayers, corresponds to that between the seven divisions of the heart (see Vullers under هفت خلیفه) and the seven verses of Al Fātiḥa (note on vi. ۰; Noldeke's *Sketches from Eastern History*, p. 38).

۱۱. فرو خورَد الخ—the glimmering contingent universe melts away and vanishes in the full glory of Being.

سَهیلِ جان—Canopus rises in the south; hence the allusion to

رُكنِ یمانی—the south-west corner of the Ka'ba. Burckhardt says south-east, but this is a mistake (see the Plan in Burton's *Pilgrimage to El Medinah and Meccah*, Vol. III. p. 288).

۱۲. سعادت is said to mean 'escaping from self by vision of God' (*Nafahātu 'l Uns*, p. 472, l. 11).

۱۳. حدیثِ عشق الخ—keep silence concerning the high mysteries of love, which are revealed only to those far advanced on the spiritual path (سَالِکَان = رَهْگُزْدَرَان).

تو بندگیِ خُدا کُن—'do thou, who art less divinely gifted, learn obedience' (عُبُودِیَّت). This is the first lesson, and also the last; therefore even the perfect man must not linger in the state of فنا, but throw off his intoxication and comply with the law. See *Gulshani Rāz*, 347—368.

## XLV.

۲ نقد—the pure gold of the spirit.

۴ مشارِقْ شادِیست (plural of مَشْرِقْ) signifies ‘the different points of the horizon, from whence the sun rises in the course of the year’ (Sale’s *Kor’ān*, Vol. II. p. 309, note).

۵ بَخواب—the sleep of phenomenal existence. See xxxvi. ۵, note.

دِیَّار—دِیَّارِی, literally, a dweller, is mostly used with a negative, and seldom occurs in Persian except in the phrase دِیَّارِ نِه, there is no one.

۶ چشْمِ خِرَد—the ‘intelligentiae oculus’ described by Richard of St Victor (Vaughan’s *Hours with the Mystics*, Vol. I. p. 128). (Cf. XI. ۵, note.)

نفس همچو خِر اُفتاد الخ—the animal soul is driven blindly along by its ruling passion. Cf.

هوایِ نفس مهار است و خلق چون شُتران

بغیرِ آن شُترِ مست را مهارِ مَثیر

(T. 204. 5).

Sensual desire is a bridle, and men are as camels:

Do not suppose that there is any bridle, except that, for the senseless camel (the soul of Man: cf. T. 140. 4, quoted in the note to xxxvii. ۱۳. In other words, the body and its passions are the only obstacles to union with the Divinity).

٧ عقیده شیرین—probably عقیده here means ‘honey’ (cf. یَعْقِد, or ‘date-syrup’ (رُب)). The name عَقِید is given to a sort of dried curds, which the Arabs drink melted in water, but this beverage, although ‘cooling and refreshing’ is ‘vile-tasted’ and ‘boasts few attractions to the stranger’ (Burton, *Pilgrimage to El Medinah and Meccah*, Vol. 1. p. 362). The only meaning of عَقِیده recognised by the dictionaries, viz. ‘article of faith,’ ‘doctrine,’ is inappropriate: the poet obviously contrasts عَقِیده with سِرْکِه and غوره, as the sweet fruits of the spirit with the bitter gall of worldly lusts.

٨ طَبِیب — cf.

آمد عشق چاشتی شکلِ طَبِیبِ پیشِ من  
دست نهاد بر رگم گُفت ضعیف شد مَجَس  
(T. 210. 12<sup>a</sup>).

Love came to me at morn in the guise of a physician;  
He laid his hand on my vein and said, ‘The pulse is weak.’

٩ سر...دستاری — for this word-play cf. T. 247. 2; 251. 12. From Prof. Cowell’s MS. (C<sup>2</sup>) I quote the following beyt, because it affords another example of عَقِیلَه (xxxvii. 13, note):

تو در عَقِیلَه ترتیبِ ریش و دستاری  
پیغمونه رطلِ کُرانِ خوار را بدست آری

You are in the bonds of (absorbed in) the arrangement  
of beard and turban:

How will you gain Him who quaffs the mighty flagon  
(of love)?

۱۰ سیاه—buried in the dark attributes of Not-being.  
Cf. note on دیگی, xxxvi. ۱۳.

۱۱ کُجاست تاجرِ مسعود الخ—cf. XLII. ۷, and note.

مُشتري طالع—a compound adjective = ‘born under a happy star.’  
مُشتري means (a) the planet Jupiter, (b) purchaser (خریدار).

گرمدار—cf. Sa’di, *Gulistan*, p. 23, fourth line from the foot:

گرم تا کی بماند این بازار

How long will this mart remain busy?

۱۲ که کف ز بحر و یست—I have rendered کف by ‘hand,’ in order to show the symmetry of this line with the two preceding it.

# XLVI.

۱ سردان—such as dogmatic theologians and rationalising philosophers. Cf. xxxvi. ۱۱, note.

۲ صورت—see Whinfield’s *Masnavi*, p. 70.

همره همدرد—cf. Sa’di, *Gulistan*, p. 114:

Thou hast no pity. Then God send  
A fellow-sufferer for my friend,  
To mourn with me and ne’er have done;  
Two faggots higher blaze than one.

۳ ار بشکنی—if you destroy the earthly chrysalis.

۴ که تُرا = کت.

کی دهر فرد شوی—each individual entity is finally absorbed in the All. Perhaps, however, دهر فرد should be translated 'a single pearl.' Cf.

بصَدَف مانم و خندم چو مرا در شکنند

کارِ خامان بود از فتح و ظفر خندیدن

(T. 275. 10).

I am like a shell and laugh when they break me ;  
To laugh in triumph and victory is a trait of the inexperienced.

(خندم refers to the sound caused by crushing the shell.)

جای تو صدر بود —cf. Hafiz, II. 254. 3 :

در جاهِ عشق و دولتِ رندانِ پاکباز

پیوسته صدرِ میکدها بود مسکنم

جا بجا بر گذری —Man, during his phenomenal extrusion, is a homeless vagabond in the world. Cf. *Gulshani Rāz*, 281, and note.

عددِ عددِ نرد —عدد is either 'die' (as numerus in Latin poetry), or 'piece,' which gives a better sense.

شرد —در آن شرد sometimes شردون, but here, I think, شرد آفتاب, the atoms floating in a sunbeam, with an allusion to Shamsi Tabriz.

#### XLVII.

الْعَطْفَ عَلَى شَيْءٍ —بر سر چیزی بودن —بر سر کینی ۲  
to incline towards a thing. Cf. Surūrī's commentary on

تو بر سرِ قدرِ خویش میباهش و وقار

(*Gulistān*, p. 27).

Attend to (be mindful of) your rank and dignity.

Similar phrases are سر در سرِ چیزی and سرِ چیزی داشتن کردن.

۳ سببِ غَیْرِتِ تُسْتِ الْخ — see notes on IV. ۲, XXIII. ۷.

۴ و اَكْثَرِ پَرْدِه درِی تو الْخ — cf. *Masnavi*, 8. 2; Whinfield's *Masnavi*, p. 7 :

پَرْدِه بر دار و برهنه گُش که من •

می نَنجَم با صَنَم در پیرهن

کُفْتَم اَر عُرْیَان شَوَد او در عِیَان

نی تو مانی نی کِنارت نی میان

مست — سرخوش. — cf. سرِ ایمان به مَیّت خُوش ۵

همه را گُوش کشیدی — cf.

چونکه در آید بِقُصُورِ دِمَاغ •

اُفتَد از بامِ نِگُونِ هوشِ هوش

چونکه کُشد گُوشِ خِرَدِ سَوِیِ خُود

گُویَد از دَرْدِ خِرَدِ گُوشِ گُوش

(T. 74. 12).

When he enters the chambers of the brain,

Reason falls headlong from the roof.

When he pulls the ear of Intelligence towards him,

It cries in pain, 'My ear, my ear!'



۷. چه روی تو الخ — cf. Shakespeare, Sonnet LXVII.:

Why should poor beauty indirectly seek  
Roses of shadow, since his rose is true?

If تو is addressed to the reader, the change of person, though harsh, is not unexampled. It may, however, denote the Beloved, whom the poet upbraids for having forsaken him.

۸. نغری کف ببریدند — xv. ۱۲, note.

۹. ز پلیدی و ز خوبی — of flesh and spirit, Not-being and Real Being.

۱۰. فَإِذَا سَوَّيْتُهُ: Kor. xv. 29. — چو درو روح دمیدی (God said to the angels:) When therefore I shall have completed him (Adam) and breathed of my spirit into him, do ye fall and worship him. روح is probably used here of the reasonable soul (نفس ناطقه). See *Gulshani Rāz*, 318 and note, 493.

۱۱. ز نومیدي اول الخ — when Man reflects of what he was created, and what, by gradual evolution, he has become, can he doubt the ultimate reality of his deepest aspirations, wild and impracticable as they seem at present? See XII. ۱—۱۰, and note, XVIII. ۱, note, Whinfield's *Mag-navī*, pp. 216, 231, *Gulshani Rāz*, 317—338.

۱۲. کلید — Greek κλεις (κλειδ-), Arabic اِقْلِيد. The 'key' is Love.

## XLVIII.

۲ قفس—Latin capsă or capsus (Noldeke, *Persische Studien*, p. 38; Fraenkel, *Die Aramäischen Fremdwörter*, p. 118). As s in loan-words may be represented either by س or ص, the form قفس is equally correct.

۳ تو بازِ خاص بُدی الخ—the story of the ‘white falcon,’ whose beak and claws were cut by a ‘vile old woman’ (کُوزِ کمپیری), is told in the *Maṣnavī*, 362. 18 seq.; Whinfield’s *Maṣnavī*, p. 203. For the allegory cf. x. ۷, note, XLII. ۴, note.

طبلِ باز—see notes on XVI. ۳, XXIX. ۳.

۴ بُلبُلِ مستی میانه جُعدان—I cannot find this in the *Maṣnavī*. But cf. the tale of the Falcon and the Owls (*ibid.* 126. 13; Whinfield’s *Maṣnavī*, p. 76).

۵ بسی خُمار کشیدی الخ—XIII. ۸, note.

خراباتِ جاودان—XLII. ۱, note.

۸ تاجِ را...آفتاب—cf. IV. ۸. He who is eternally glorified by union with the source of all light, desires no earthly crown.

از میان...کمر—one meaning of میان is ‘waist.’ رفتن—e inediq abire (to die).

۹ دو چشمِ کُشته—obliquis oculis, enviously.

سوی جانِ بَتری—you look back with regret on the life of your individual soul, which is now exalted above life.

۱۰ خَرَجْتُ أَبْتَغِي—in شکارِ شُکور—cf. the saying, رَحِمَٰنَ ٱللَّهِ, I went forth to seek the bounty of God (Lane

under 'راح). **شُكُور** is the plural of **شُكْر**, which, as applied to God, means 'requit', 'recompense.' **شُكُور**, the Giver of rewards, is a possible reading.

**با دو پر**—i.e. with hope and fear. According to the Sūfis, **اَلْخَوْفُ وَالتَّوَجُّهُ لِلْمَرْءِ كَالْجَنَاحَيْنِ لِلطَّائِرِ** (*Būstān*, p. 31, last line).

**دو پر**—**چو سِر** is followed by **سِر** (suggesting **پَر**), which leads up to **سِنَان**. These trifles would hardly be worth notice, if they did not illustrate the artificial character even of the best Persian poetry.

**جَانِبِ سِنَانِ رَفْتِ**—this strange metaphor may perhaps allude to the sport of hunting the antelope with hawks. 'The buck is seldom taken. The Arabs, are, indeed, afraid to fly their hawks at the latter, as these fine birds, in pouncing, frequently impale themselves on its sharp horns' (Malcolm, *Sketches of Persia*, p. 54).

**که پیش بادِ خِزانی الخ**—all things tremble and flee before the wind of death; only the soul, conscious of immortality, remains unmoved and triumphant.

**خموش... از**—see XLII. ۱۱, note.

**رنجِ کُفْتِ و کُوی**—speech is finite, silence infinite.

**مُخَسِب**—the soul, waking from the dark night of the world, enjoys eternal day in the bosom of God. Cf. xxxvi. ۴, note.

## ADDITIONAL NOTES.

I. † (note). Cf. the ḥadīṣ: لَا أَنْظُرُ إِلَى صُورِكُمْ وَإِنَّمَا : أَنْظُرُ إِلَى قُلُوبِكُمْ, I do not look at your outward forms, but only at your hearts. \*

I. †.. The variant نَتِّمِنُ كُنَى (L.) must be taken as a compound. Translate: If thou art the Bezel-maker's thrall, O master. So we find (T. 133. 7<sup>a</sup>):

با تو ز زیان چه باك داریم  
ای سودگن همه زیانها

With Thee how should we be afraid of loss, †  
O Thou, who turnest every loss to gain?

II. †† (note). See also *Nafahātu 'l Uns*, p. 539.

IV. †. Cf. *Nafahātu 'l Uns*, p. 422, l. 4: Shaikh Aḥmad Ghazzālī relates that his shaikh, i. e. Abū Bakr Nassāj, exclaimed in his prayers, "O God, with what design was I created?" Answer came: "The design was that I might behold myself in the mirror of thy soul, and plant my love in thy heart."

IV. √. کردست مس را کیمیا : 'has converted, copper

into the Philosophers' Stone.' For the derivation of کیمیا see Dozy, *Supplément*, sub voc.

IV. ۱۱. Cf.

کردم از حیرت سجودی پیش او  
گفت بی ساجد سجودی خوش بر آر  
آه بی ساجد سجودی چون بود  
گفت بیچون باشد و بی خارخار  
گردنک را پیش کردم گفتمش  
ساجدی را سر ببر از ذو الفقار  
تیغ تا او بیش زد سر بیش شد  
تا برست از گردنم سر صد هزار  
(T. 206. 6).

I prostrated myself in bewilderment before him:  
He said, 'Perform joyfully the act of prostration without  
the agent.'

'Alas! how can there be an act of prostration without  
an agent?'

He said, 'Tis an act involving neither method nor per-  
plexity.'

I offered my neck and said to him,  
'Sever the agent's head with *Dhū 'lfiqār*' (xxvi. ۳, note).  
The more he plied the sword, the more my head increased,  
Till there grew from my neck innumerable heads.

(For the last couplet, cf. xviii. ۳, note.)

According to Abū 'l 'Abbās Dīnavarī (*Nafahāt* 'l *Uns*,  
p. 161, l. 18), "The first stage of prayer (الْتَكْوِيْن) is to

forget self, and the last stage is the effacement of the worshipper in the act of worship without consciousness of worship, and such absorption in the object of worship as precludes return to the subject thereof; this is the state of supreme annihilation” (فَنَاءٌ أَلْفَنَاءٌ).

VI. ۱ (note). Further definitions of فقر are found in the *Nafahātu 'l Uns*, p. 10, ll. 18—23; p. 11, ll. 3, 5, 14; p. 102, ll. 14—21; p. 242, l. 5; p. 301, l. 15; p. 303, l. 2.

VI. ۲ (note). The words مَا لَا عَيْنٌ رَأَتْ وَلَا أُذُنٌ سَمِعَتْ وَلَا خَطَرَ عَلَى قَلْبِ بَشَرٍ, What eye hath not seen, nor ear heard, nor hath it entered into the heart of man, are quoted from an ḥadīṣ, which is a mere translation of the passage in I. Corinthians.

VII. ۴. چون دیده پُر شود, i.e. with tears.

VIII. ~ (note). Cf. the saying of Ma'rūf Karkhī (*Nafahātu 'l Uns*, p. 43, l. 1): “Beware lest God behold thee save in the garb of a beggar” (فِي زِيٍّ مُسْكِينٍ).

IX. ~ (note). Cf.

فرشته رُست بعلم و بهیمه رُست بجهل

درین میان به تنازع بماند مردم‌زاد

کُهی همیکشدش علم سوی علّیین

کُهی جہل به پستی که هرچه بادا باد

(T. 164. 8).

The angel grew with knowledge, the beast with ignorance; Man remained in dispute<sup>1</sup> between them.

Sometimes knowledge draws him to the seventh Heaven, Sometimes ignorance drags him down, so that (he says),

‘Come what will!’

(T. reads مردم راد, but this is plainly an error.)

<sup>1</sup> i.e., an object of dispute.

IX. ۱۴ (note). Shaikh Abū Sa'īd ibn Abī 'l Khair said: "The veil between man and God is not earth or heaven, not the empyrean (عرش) or the throne (کُرسی); the veil is thy conceit and egoism; when they are removed, thou hast arrived at God" (*Nafahātu 'l Uns*, p. 345, l. 15). See also *ibid.* p. 147, l. 3, p. 212, l. 21, p. 304, l. 6.

IX. ۱۹. کوزۀ ادراک: the expression, کوزۀ ادراک, occurs in a speech attributed to Jalālu 'ddīn (*Nafahātu 'l Uns*, p. 537, l. 15).

X. ۲. The longing for immediate vision of the divine beauty is illustrated by Shu'aib, to whom, 'when his cries and wailing and dewy tears passed beyond measure, there came at dawn a voice from Heaven':

شَرُّ مُجْرِمِی بِخَشِیدِمَتِ دَرِ جُرْمِ اَمْرَزِیدِمَتِ

فِرْدَوْسِ خَوَاهِی دَادِمَتِ خَامُشِ رَهْ کُنِ اَیْنِ دُعَا

کُفَّةً نَه اَیْنِ خَوَاهِمِ نَه اَن دِیدارِ حَقِ خَوَاهِمِ عِیَانِ

شَرِّ هَفْتِ بَحْرِ آتَشِ شَوَدِ مَن دَرِ شَوَمِ بَهِرِ لَقَا

شَرِّ رَانْدَهٗ اَزِ مَنظَرِ مِ رَانْدَهٗ شَوَدِ چَشْمِ سَرَمِ

مَن دَرِ جَحِیمِ اَوَّلِی تَرَمِ جَنَّتِ نَشَايِدِ مَرِ مَرَا

جَنَّتِ مَرَا بَی رَوِی اَو هَمِ دُوزَخَسْتِ وَ هَمِ عَدُو

مَن سُوخْتَمِ زَیْنِ 'رَنَکِ وَ بُو کُو فَرِ اَنوَارِ لَقَا

کُفْتَنِدِ "بَارِی کَمِ کُری تا کُمرِ نَگَرْدَدِ مِیْصَرِی

کَايِنِ چَشْمِ نَابِیْنَا شَوَدِ چَوْنِ بَنَدَرْدِ اَزِ حَدِ بُکَا

<sup>1</sup> See xxxix. ۵, note.

<sup>2</sup> (T.) یاری.

صُفَتْ ار دو چشمِ عاقبت خواهند دیدن روی او  
هر جزو من چشمی شود کی غم خورم من از غمی  
(T. 12. 11<sup>۱</sup>).

XI. ۴. دهان باز : دهانِ باز, with omitted preposition, may be the correct reading.

XI. ۸. The following definition of مُرید is ascribed to Maṣṣūr Hallāj : هُوَ الرَّامِي بِأَوَّلِ قَصْدِهِ إِلَى اللَّهِ سُبْحَانَهُ. i.e., as Jāmī paraphrases it, 'The murīd is he who from the first makes Almighty God the goal of his efforts, and is never satisfied or engrossed by anything until he attains it' (*Nafahātu 'l Uns*, p. 174, l. 3).

XIII. ۱۵ (note). تمیز 'clean' in Turkish.

XIV. ۱۰ (note). زهد : cf. *Nafahātu 'l Uns*, p. 131, ll. 20—22.

XIV. ۱۱ (note). استقامت : cf. *Nafahātu 'l Uns*, p. 131, ll. 7—11 ; p. 158, last line.

XV. ۱۲ (note). بیشه شیران : cf. Dante, *Inferno*, Canto I. According to Boccaccio, the 'selva selvaggia,' where the poet lost his way, represents the path of contemplative life : the wild beasts are the sensual passions. But possibly بیشه شیران here the World of Ideas (cf. Rosen's *Maṣṣūnī*, p. 154, note 533). Giordano Bruno, allegorising the story of Actaeon, describes Actaeon (the intellect) as letting loose his dogs (thoughts) 'upon the track of savage beasts in forests wild.' These 'savage beasts,' he continues, are 'the intelligible kinds of ideal conceptions, which are occult, followed by few, visited but rarely, and which do not disclose themselves to all those who seek them' (*The Heroic Enthusiasts*, translated by



Williams, Vol. I. p. 91). If this explanation be accepted, we must read with V. **مزن** in beyt ۱۸.

XVI. ۹. **أَوَارِثَتِي كَوْهَ الْخ**: cf. the saying, Gnostics (**اهل معرفت**) are the wild beasts of God: in the world they do not associate with mankind (*Nafahātu 'l Uns*, p. 62, l. 8).

XVI. ۱۰. Cf. *Nafahātu 'l Uns*, p. 181, l. 1: 'The ways to God are more than the number of the stars in heaven, yet I desire one of them and cannot find it'; and again, 'Be content with the pain of search: what have you to do with finding?' (ibid. p. 422, l. 2): 'He is not to be found by search, but the seeker finds him and does not seek until he finds him' (ibid. p. 83, l. 13).

XVI. ۱۸ (note). Phaedrus (III. 19) tells this anecdote of Esop:

'Et quidam e turba garrulus,  
Aesope, medio sole, quid cum lumine?  
Hominem, inquit, quaero, et abiit festinans domum.'

In the *Māṣnavī* the heading is: **حِکَايَتِ آن رَاهِبِ الْخ**. Lévêque (*Les Mythes et les Légendes de l'Inde et la Perse*, p. 586) quotes from the Avadānas a very similar talē, 'of which a Brahman is the hero.

XVI. ۲۱. Khwāja Bahā' u'ddīn Naqshband defines **ایمان** as 'the fixed determination of the heart to deny all things, whether good or evil, in the pursuit of which (human) hearts are absorbed, except God' (*Nafahātu 'l Uns*, p. 442, l. 16). For another definition, which, however, is only verbally different, see xxxv. ۲, note (*Nafahātu 'l Uns*, p. 434, l. 10).

XVII. The gist of this poem occurs in a passage from

Heywood's *Hierarchy of the Blessed Angels* (*England's Antiphon*, p. 135):

I have wandered like a sheep that's lost,  
 To find thee out in every coast:  
 Without I have long seeking bin,  
 Whilst thou, the while, abid'st *within*.  
 Through every broad street and strait lane  
 Of this world's city, but in vain,  
 I have enquired. The reason why?  
 I sought thee ill: for how could I  
 Find thee *abroad*, when thou, mean space,  
 Hadst made *within* thy dwelling-place?

XVII. ۸. جَعَلْنَا : مقصدِ پیر و برنا : cf. Kor. II. 119 : جَعَلْنَا  
 الْبَيْتَ مَثَابَةً لِّلنَّاسِ.

XVIII. ۱. وَز بهر یکی جان السخ : cf. *Nafahātu 'l*  
*Uns*, p. 107, ll. 2—5: 'The Shaikhu 'l Islām (Abū Isma'īl  
 'Abdu 'llāh ibn Abi Maṣṣūr Muḥammad Al-Anṣārī) said:  
 "Spiritual sacrifice (بذل روح) does not consist in going  
 forth to war that you may be slain, but rather in not  
 disputing with God about your soul (که با الله تعالى بهر)  
 (جانِ خود مُنازعت در نگیری  
 soul, body, and heart, while you still have them, and in  
 not complaining of any affliction that comes to you from  
 him."'

XIX. ۹. و نی بحر توان شد : cf. VIII. ۴, note.

XX. ۱ (note). Cf. the saying of Abū 'l Qāsim Naṣrā-  
 bādī (*Nafahātu 'l Uns*, p. 46, l. 16): جَذْبَةٌ مِنْ جَذَبَاتِ :  
 الْحَقِّ تُرْبِي عَلَى عَمَلِ السَّعْلَيْنِ, "one pull from God is

better than (all) the actions of men and jinn" (quoted again, p. 441, l. 15, with the substitution of تَوَازِي for تُرْبِي عَلَى). For a discussion of the whole question see Whinfield's *Maṣnavī*, p. 18 seq. While he condemns those who busy themselves about worldly objects, Jalālu 'ddīn praises the divine aspiration, 'göttliche Bestrebung,' of the saints and prophets (Rosen's *Maṣnavī*, p. 133).

XX. ٣. It is related of Shamsi Tabriz (*Nafahātu 'l Unṣ*, p. 536, l. 9) that when he arrived in the territory of Baghdād, he discovered Aḥadu 'ddīn Kirmānī, and asked him what he was doing. "I am beholding the moon," said he, "in a bowl of water." "Unless," replied Shamsu 'ddīn, "you have a boil on your neck, why do you not behold it in the sky?" The story is re-told p. 686, l. 17.

XXII. v. جَانِ دُورَم : Plotinus, following Plato in the *Timaeus*, distinguishes the immortal soul, which is derived immediately from God (ἡ ἀρχὴ τῆς ψυχῆς) and the mortal soul, constructed by the offspring of God (ψυχῆς ἄλλο εἶδος), which is 'subject to terrible and irresistible affections.' Jalālu 'ddīn refers here to the former- τῇ ἐτέρα ψυχῇ τῇ καθαρῇ (Plotinus, *Enneades*, II. 3. 9; Jowett's Plato, Vol. III. p. 653).

XXII. ٩. The Arabic proverb is: كُلُّ شَيْءٍ يَرْجِعُ إِلَى أَصْلِهِ, Every thing returns to its source.

XXII. ١٠. This metaphor of a divine centre, round which the phenomenal universe revolves, is a favourite with Plotinus (e.g. *Enneades*, VI. 9. 8). See Rousselot, *Les Mystiques Espagnols*, p. 105 seq.

XXIII. ٥. Cf. the sayings: لَا يَعْرِفُهُ أَحَدٌ غَيْرَهُ, He is known by none save Himself, and اَلْعِلْمُ فِي ذَاتِهِ اَللّٰهُ تَعَالٰى.

جَهْلٌ<sup>1</sup>, the knowledge of God's essence is ignorance (*Nafahātu 'l Uns*, p. 243, ll. 11—12).

XXIII. ٦. اَنْ چِراغِ the reference may be to Kor. xxiv. 35.

XXV. ١٦. از غَيْرِ اهلِ بِنَهْتَمِ : *Nafahātu 'l Uns*, p. 140, l. 20: He is no gnostic (عارِف), who utters the knowledge of divine cognition (عِلْمِ مَعْرِفَتِ) before the worldly.

XXVI. ٩. ساده رنگی : (T.

ندارد رنگ آن عالم و ليك از تابه ديده  
چو نور از جامِ رنگ آميز اين سُرخ و كبود آمد  
(T. 187 99)

That world is colourless, but from the reflexion of the eye,

Like the light from a cup of coloured glass, these red and blue (tints) arise

So Plotinus describes the Soul, which all true lovers desire, as : ἀχρώματον μὲν αὐτήν, ἀχρώματον δὲ καὶ τὴν σωφροσύνην ἔχουσιν (*Enneades*, I. 6. 5).

XXVIII. √ (note). Cf. *Nafahātu 'l Uns*, p. 299, ll. 15—18: God endows His servant with part of His own knowledge, and assigns to him suffering in proportion to the knowledge which He has bestowed, in order that he may support that suffering by virtue of knowledge. Cf. Plotinus, *Enneades*, III. 2. 4.

<sup>1</sup> عِلْمِ بِ for عِلْمِ فِي is not classical Arabic. We might render, 'Knowledge, in comparison with God's essence, is ignorance,' but this, probably, was not the sense intended by Dhū 'l Nūn, to whom the saying is ascribed. Cf. *Nafahātu 'l Uns*, p. 37, l. 3, where we find اَلْعِلْمُ for اَلتَّفَكُّرُ

XXVIII. ۸ (note). Cf. the saying: **النَّفْسُ هِيَ أُمُّ** **الْأَصْنَامِ**, Self is the mother of idols.

XXIX. ۵ (note). In the first *misrā'* of the passage quoted from the *Maḡnavī* read, with the Būlāq Edition, **سربخشی** for **سربازی**.

XXXI. ۴ (note). Saqsīn is found again (T. 192. 8<sup>a</sup>):

**گویند که در سقسین ترکی دو کمان دارد**

**شر زان دو یکی گم شد مارا چه زیان دارد**

They say that in Saqsīn the Turkmān has two bows ;  
If one of those has been lost, how am I the loser  
thereby?

It seems likely, from the mention of Turkmāns, that the city on the borders of China is here intended.

XXXI. ۸. The first *misrā'* is a quotation from Kor. LVII. 3.

XXXII. ~ (note). Cf. the saying, **مِنْ أَلْقَلْبِ إِلَى** **أَلْقَلْبِ رَوْزَنَةٌ**, there is a window from one heart to another.

XXXIV. ۱ (note). Cf. *Nafahāt u 'Uns*, p. 687, ll. 10—20 ; Plotinus, *Enneades*, I. 3. 2, I. 6. 2 and 4. According to the proverb: **الْمَجَازُ قَنْطَرَةُ الْحَقِيقَةِ**, Illusion is the bridge to Reality.

XXXVI. ۴ (note). So we find **عجائب** used adjectivally:

**دل ما یافت ازین باده عجائب بوئی**

(T. 253. 11).

XXXVI. ۱۴. Cf.

**کیست در گوش که او میشنود آوازم**

**یا کدامست سخن میکند اندر دهنم**

کیست در دیده که از دیده برون مینگردد .

یا چه جانست نگوئی که منش پیرهنم

(T. 256. 9).

Who is he in mine ear that hearkens to my voice, .

Or who is he that utters words in my mouth?

Who is he in mine eye that looks out of mine eye,

Or what is the soul—wilt thou not say—of which I  
am the garment?

XXXVI. ۱۵ (note). Cf. Junaid's definition of Sūfism: *که ساعتی بنشینی بی تیمار* to sit for a while without repining (*Nafahātu 'l Uns*, p. 90, l. 20), and the saying of Shaikh 'Abdu 'llāh Balyānī :

درویشی نرنجیدن است اگر این حاصل کنی واصل گردی  
(*ibid.* p. 295, l. 12).

XXXVI. ۱۶ (second *miṣrā'*). Cf.

جان چو روز است و تن ما چو شب و ما بمیان

واسطه روز و شب خویش مثال سحریم  
(T. 252. 12).

The soul resembles day and the body night, and we in  
the middle

Are like the dawn between our own day and night.

(The *iẓāfat* of *واسطه* is dropped in scansion.)

XXXVIII. ۶. Cf. the anecdote which is told of Shaikh Mufarrij: He was seen by one of his companions on the day of 'Arafā (9th of Dhū 'l Hijja) at 'Arafāt, and by another, on the same day, in his own house, where they spent the whole day together. When these individuals met and communicated to each other what they had seen, they began to quarrel. Said one, "On the day of 'Arafā

he was at 'Arafāt," and confirmed it with the oath of divorce. "He was at home all that day," retorted the other; and he too took the oath of divorce. The disputants went before Shaikh Mufarrij and told him what had passed between them. "You are both in the right," said he, "and neither of you has divorced his wife." A great personage relates: "I begged the Shaikh to explain how this could be, since the asseveration of each party seemed to involve the perjury of the other. The Shaikh desired a number of learned men, who were present, to speak on this point, and all did so, but none gave a final or sufficient answer. In the meantime it dawned upon me what the answer was, and, at the Shaikh's invitation, I spoke as follows: When a saint grows perfect in saintship, in the sense that his spirituality can be clothed in a visible shape, his power becomes absolute: he can show himself in many forms and in divers places simultaneously, just as he wishes. Therefore he may really have been seen in one form at 'Arafāt and in another form in his own house, and neither party has violated his oath." Shaikh Mufarrij said: "What you have spoken is the true answer" (*Nafīḥātun 'l'Uns*, p. 676, l. 17 - p. 677, l. 14).

XXXIX. ۱۱. There is in this couplet an allusion to the entry of Jesus into Jerusalem, riding upon an ass. See IV. ۹, note.

XXXIX. ۱۲. فَنِيْنِه: see Kazimirski, *Dictionnaire Arabe-Français*, under فَن. Cf. the phrase, قَتَّةٌ مِنَ الدَّهْرِ, a particular period of time.

## APPENDIX I.

### SOME ILLUSTRATIVE PASSAGES FROM THE DĪVĀN, WITH A LIST OF THE HISTORICAL AND AUTOBIOGRAPHICAL ALLUSIONS.

A. *The Mystical Union of the Soul with God.* Cf. Emerson: 'There is one mind common to all individual men. Who hath access to this universal mind is a party to all that is or can be done, for this is the only sovereign agent.'

- ۱ با تُو پَدَر درِ هَر فَلَکِ یَکچَند دَوَران کُردِه ام
- با اِختِران در بُرجِها مَن سالِها کُردِیده ام
- ۲ یَکچَند ناپیدا بُدم با او بَهرِ یَکجا بُدم
- در مُلْکِ اَو اَدَنی بُدم دیدم هَر آنچِه دیدِه ام
- ۳ مَانَدِ طِفْل اِنْدَر شِکَم مَن پَرورِش دارم ز حَق
- یَکبار زاید آدمی مَن بارها زائیده ام
- ۴ در خِرَقَه تَن پارها بودم بَسی در کُرها
- وَز دَسْتِ خُود اِین خِرَقَه را بِسِیَار مَن بَدْرِیدِه ام
- ۵ با زاهِدان در صُومَعِه شَبِها بَرورِز آورده ام
- با مَکافِران در بُتکَدِه پِیش بُتان خُسپِیده ام



- ۶ هم دزد عیاران منم هم رنج بیماران  
 هم ابرو هم باران منم در باغها باریده ام  
 ۷ بر دامنم گرد فنا نشست هرگز ای گدا  
 در باغ و بستان بقا گُلها فراوان چیده ام  
 ۸ از آب و آتش نیستم وز باد سرکش نیستم  
 خاک منقش نیستم من بر همه خندیده ام  
 ۹ من شمس تبریزی نیم من نور پاکم ای یسر  
 زنهار اگر بینی مرا با کس مگو من دیده ام  
 (T. 257. 11<sup>۳</sup>).

I have circled awhile with the nine Fathers<sup>1</sup> in each heaven,

For years I have revolved with the stars in their signs.

I was invisible awhile, I was united with Him,

I was in the kingdom of "or" nearer<sup>2</sup>, I saw what I have seen.

I have my nourishment from God, like a child in the womb;

Man<sup>3</sup> is born once, I have been born many times<sup>3</sup>.

(Clothed in the mantle of corporeal limbs, I have busied myself often with affairs,

And often I have rent this mantle<sup>4</sup> with my own hands.

I have passed nights with ascetics in the monastery,

I have slept with infidels before the idols in the pagoda.

I am the theft of rogues<sup>5</sup>, I am the pain of the sick,

I am both cloud and rain, I have rained in the meadows.

<sup>1</sup> See *Gulshani Rāz*, 227 seq.

<sup>2</sup> xvii. ۱۰, note.

<sup>3</sup> xviii. ۷, note.

<sup>4</sup> cf. i. ۱۰, and note.

<sup>5</sup> Prof. Bevan suggests درد عیاران, 'the pangs of the jealous'—a very attractive emendation.

Never did the dust of annihilation settle on my skirt, O dervish!

I have gathered a wealth of roses in the meadow and garden of eternity.

I am not of water nor fire, I am not of the froward wind; I am not moulded clay: I have mocked (transcended) them all.

O son, I am not Shamsi Tabriz, I am the pure Light; If thou seest me, beware! Tell it not to any, that thou hast seen.

B. *Traces of Neo-platonist influence.* In the Introduction I have noticed the chief doctrines common to Jalālu 'ddīn and Plotinus. The resemblance is often obscured by metaphorical expression.

(a) *Emanation.*

ز جان تا تن بسی راهست و در تن مینماید جان

چنین دان جانِ عالمرا کز او عالمِ جوانستی

ز شخصِ عالمِ اکبری چنین پرگار بیجانست

که چرخ از بی‌روانستی بدُنیا بی‌روانستی

زمین و آسمانها را مدد از عالمِ عقلست

که عقل اقلیمِ نورانی و پاک و دُرُفشانستی

جهانِ عقلِ روشن را مددها از صِفَت آمد

صِفَاتِ ذَاتِ خَلَاقی که شاهِ کُن فکانستی

(T. 58. 9<sup>a</sup>).

<sup>1</sup> We should expect أَكْبَر, but cf. *Magnavi* (Būlāq Ed.) Bk 1. p. 100, l. 5, where the Turkish translation reads عالمِ کبراده.

'Tis a long way from soul to body, and yet soul appears  
in body:

Regard thus the soul of the world, whereby the world is  
young (quickened).

Such is the material circumference<sup>1</sup> (depending) from the  
Person<sup>2</sup> in the Greater World,

That, if the circle<sup>3</sup> (itself) were not endued with life, there  
would be no life in this world of ours.

To the earth and the heavens comes replenishment<sup>4</sup> from  
the world of Reason<sup>5</sup>,

For Reason is a realm luminous<sup>6</sup> and pure and pearl-  
scattering.

To the world of bright Reason come succours from Attri-  
bute,

The Attributes of the Essence of the Creator, who is lord  
of "*Be and it was.*"

(b) Emanation and Ecstasy.

۱ يك گوهري چو بيضا جوشيد و گشت دريا

كف كرد و كف زمين شد وز دود او سما شد

۲ الحق نهان سپاهي پوشيده پادشاهي

هر لحظه حمله آورد آنكه باصل وا شد

<sup>1</sup> The region of formless matter (Not-being), in which the phenomenal world is reflected.

<sup>2</sup> Absolute Being.

<sup>3</sup> The Neo-platonists represent God as a circle, but the poet may be thinking of the centrifugal devolution by which Being is communicated (cf. Plotinus, *Enneades*, i. 7. 1).

<sup>4</sup> For مدد see vi. ۱۲, note.

<sup>5</sup> The *νοῦς* of Plotinus, the *λόγος* of Philo.

<sup>6</sup> Cf. *Enneades*, iii. 5. 9.

- ۳ گَرچه ز ما نِهان شُد در عالمی روان شُد  
تا نیستش نخوانی کُر از نظر جدا شُد  
۴ هر حالتی چو تیراست اندر کمانِ قالب  
زد در نِشانه خویشت کُر از کمان رها شُد  
۵ گَرچه صَدَف ز ساحلِ قطره رُبود و کُمر شُد  
در بحر جوید اورا غَوّاص کَاشنا شُد  
۶ آنکه ز عالمِ جان آمد سپاهِ انسان  
عقلش وزیر گُشت و دل رفت و پادشا شُد  
۷ تا بعد چند گاهی دل یادِ شهرِ جان کُرد  
وا گُشت جُمْلَه لشکر درِ عالمِ فنا شُد  
۸ کُئوئی چگونَه باشد آمد شُد معانی  
اینک بوقتِ خُفتن بِنِگَر گِرِه کُشا شُد

(T. 162. 4<sup>a</sup>).

The one Substance boiled, like an egg, and became the Sea<sup>2</sup>;

It foamed, and the foam became Earth, and from its spray arose the Sky.

In truth, a hidden army with a viewless king  
Continually makes an onset, and then returns to its home.  
Tho' it be hidden from us, it moves in the world;  
Do not call it non-existent, tho' it be out of sight.

<sup>1</sup> T. has از عالمی جدا شُد, where عالمی seems to have come from the line above. The reading in the text is that of B<sup>2</sup>.

<sup>2</sup> XIX. ۷.

Every instant there is, so to speak, an arrow in the bow  
of the body :

If it escapes from the bow, it strikes its mark.

Tho' the shell stole a drop from the shore<sup>1</sup> and vanished,  
The diver that is a friend<sup>2</sup> (of God) seeks it in the sea.  
Then from the spiritual world the army of Man descended,  
Reason was its vizier, and the Soul went forth and  
became king.

At last, after a while, the Soul remembered the spiritual  
city :

The whole army turned back and entered the world of  
death.

'How,' you may ask, 'is the coming and going of ideas?'  
Lo, consider the time of sleep<sup>3</sup>—it solves the difficulty.

C. *The Sleep of Phenomenal Existence*<sup>4</sup>.

بجَنبِ بر خَورِ آخِرِ که چاشتگاه رسید  
از آنکه خفته چو جنبید خواب شد مهجور  
مگو که خفته نیمِ ناظِرِم بَصْنَعِ خُدا  
نظر بَصْنَعِ حجابست از چنان منظور  
روانِ خفته اکثر داندی که در خوابست  
از آنچه دیدی نی خوش شدی و نی رنجور  
(T. 32. 2).

<sup>1</sup> VIII. 5, note.

<sup>2</sup> For the double meaning of آشنا (friend, swimmer or swimming)  
cf. x. 3, note.

<sup>3</sup> xxxix. 9, note.

<sup>4</sup> Cf. xxxvi. 5, note.

<sup>5</sup> T. reads خَوَد. But چاشتگاه points to خَور, and خورشید  
occurs in the preceding couplet.

Come, move towards the Sun, for morning has arrived,  
Because, when the sleeper moves, sleep is banished.  
Do not say, 'I am not asleep, I am regarding the work  
of God':

Viewing the work is a veil over the Object of vision.  
If the sleeping spirit knew itself to be asleep,  
Whatever it might see, it would feel neither joy nor  
sorrow.

D. *The Theory of Ideas.*

زاده از اندیشه‌های خوبِ تو ولدان و حور  
زاده از اندیشه‌های زشتِ تو دیوِ کلان  
سرّ و اندیشه مهندس بین شده قصر و سرا  
سرّ تقدیر از لرا بین شده چندین جهان  
(T. 53. 5<sup>a</sup>).

From thy good thoughts are born the boys of Paradise  
and the houris,  
From thy evil thoughts is born the great demon (Iblis)<sup>2</sup>.  
See how the secret thought of the geometrician has become  
a castle or a palace,  
See how the hidden Providence without beginning has  
become this mighty universe.

E. *The Strife of the Elements towards Unity*<sup>3</sup>.

هر چار عنصرند درین دیک هم بجوش  
نه خاک بر قرار و نه نار و نم و هوا

\* <sup>1</sup> For *افاضت* by *اندیشه*.

<sup>2</sup> It is well known that, according to Zoroaster, the souls of the pious after death are met by their own good thoughts, good words, and good deeds in the form of a beautiful maiden, whereas a vile and hideous woman represents to the souls of the wicked their evil thoughts, evil words, and evil deeds. This notion occurs repeatedly in Zoroastrian literature. See e.g. *The Book of Ardā Virāf*, pp. 167 and 311.

<sup>3</sup> Cf. *Magnavi*, 290, 8 seqq.

كُشَه خَاكِ در لِبَاسِ كُشَا رَفْتَه از هَوَاسِ  
 كُشَه آبِ خُود هَوَا شُدَه از بَهِرِ اَينِ وَلَا  
 از رَاهِ اِتِّحَادِ شُدَه آبِ آتَشِي.  
 آتَشِ شُدَه ز عَشَقِ هَوَا هَـرِ دَرِينِ فِضَا  
 اَركَانِ بَخَانِه خَانِه بَكُشْتِه چَو بَيدَقِي  
 از بَهِرِ عَشَقِ شَاهِ نَه از لَهِو چُون شَمَا  
 اَي بِيخَبَرِ بَرَوِ كِه تُرْ آبِ رُوشَنِي اِسْت  
 تَا وَآ رَهْد ز آبِ وَ كُشَلْتِ صِفَوَتِ صَفَا  
 زَبِيرَاكِه طَالِبِ صِفَتِ صِفَوَتِست آبِ  
 وَ اَن نِيسْت جُز وَصَالِ تُو بَا قُلُومِ ضِيَا  
 (T. 10. 6<sup>a</sup>).

All the four elements are seething in this caldron (the world),

None is at rest, neither earth nor fire nor water nor air.

Now earth takes the form of grass, on account of desire,

Now water becomes air, for the sake of this affinity.

By way of unity water becomes fire,

Fire also becomes air in this expanse, by reason of love.

The elements wander from place to place, like a pawn,

For the sake of the King's love, not, like you, for pastime.

Go, ignorant one, for thine is a bright water (a divine principle),

That the quintessence of purity (the soul) may escape from thy water and clay (thy body);

Because the water seeks the quality of quintessence,

Which is nought but thy union with the sea of Light.

F. *Historical and Autobiographical allusions.* As one might expect, these are very few. The following list, though not absolutely complete, contains the most important. I should say that in compiling it I have used only the Tabriz edition of the *Dīvān*.

- (a) به یاد و بود مُحَمَّد نگر که چون باقی است  
ز بعدِ ششصد و پنجاه سخت بُنیادست

(T. 138. 3).

Behold, how enduring is the memory and existence of  
Mohammed!

He is firmly established after six hundred and fifty years<sup>1</sup>.

- (b) مرا واجب کُند کُمر من برون آیم چو کُل از تن  
که عُمرم شد بشصت و من چو شین و سین درین شستم  
(T. 242. 8).

It behoves me to come forth, like a rose, from the body,  
For my years are at sixty, and I am as 'shīn' and 'sīn' in  
this 'shast'.

- (c) باندیشه فرو بُرد مرا عقل چهل سال  
بشصت و دو شدم صید و ز تدبیر بجستم  
(T. 244. 1).

Forty years did Reason plunge me in care,  
At three score and two I was made a prey and eschewed  
(worldly) meditation<sup>3</sup>.

<sup>1</sup> Either 650 A.H. or 661 A.H., according as we reckon from the Prophet's flight (Hijra) or from his death.

<sup>2</sup> Probably the meaning is: 'I am entangled (alluding to the shape of the letters ش and س) in this net (the phenomenal world).'

<sup>3</sup> This couplet is discussed in the Introduction.



(d) خاقان اُردو خان اکثر از جان نگردد ایلِ من  
 من پادشاهِ کِشورم بر خیل و بر اُردو زیم  
 (T. 255. 7<sup>a</sup>).

Unless Khāqān Urdū Khān<sup>1</sup> becomes my devoted subject,  
 I am sovereign of the land, I will charge on (his) cavalry  
 and camp.

(e) بر رافِضی چئونِه ز بنی قُحافِه لافِم  
 بر خارِجی چئونِه غمِ بو تُرابِ کُویَم  
 (T. 260. 7).

How should I boast of the Banū Kuḥāfa<sup>2</sup> to a Shī'ite?  
 How should I relate the woes of Bū Turāb ('Alī) to a  
 Khārijite?

(f) تو بدان خُدایِ بِنِگَر که صد اِعتِقَادِ بَخِشَد  
 ز چِه سُنّی است مِروِی ز چِه رافِضی است قُنْبی  
 (T. 355. 7).

Look thou on the God who bestows a hundred forms of  
 creed:

Why is the man of Marv a Sunnī, why is the man of  
 Kūm<sup>4</sup> a Shī'ite?

<sup>1</sup> Probably the reference is to Halākū Khān, who overthrew the  
 Caliphate (656 A.H.). For اُردو see Herbelot, *Bibliothèque Orientale*,  
 Vol. iv. p. 296 seq.

<sup>2</sup> The mention of this tribe recalls Abū Bekr, whose father was  
 Abū Kuḥāfa. As is well known, the Shī'ites do not acknowledge the  
 first three Caliphs.

<sup>3</sup> The original Khārijites rebelled against 'Alī in the year 37 A.H.  
 (Mure, *Annals of the Early Caliphate*, Ch. XL.). Afterwards, the  
 name was given to a number of sects.

<sup>4</sup> Kūm lies half-way between Teherān and Kāshān. Its inhabi-  
 tants, Shī'ites almost without exception, were regarded as desperately  
 fanatical. See Barbier de Meynard, *Dictionnaire de la Perse*, p. 459.

Of the famous Sūfis who lived before him Jalālu'ddīn mentions Maṣṣūr Ḥallāj and Bāyazīd frequently; also Ibn Adham (T. 28. 2<sup>a</sup>). Among the poets Nizāmī (T. 136. 6<sup>a</sup>), Ḥanā'ī (T. 175. 3<sup>a</sup>), and Harīrī (T. 337. 9<sup>a</sup>). Other celebrated names are Abū Ḥanīfa and Shāfi'ī (T. 139. 9<sup>a</sup>), Akhfash (T. 216. 3), Kisā'ī (T. 109. 7<sup>a</sup>), and Plato (T. 303. 7; 349. 9). For 'Alī see xvi. 11, note.

In T. 93. 10 we find a proverbial expression = 'carrying coals to Newcastle':

ببصره چون کُشم خرما بکِرمāن چون برم زیره

How should I take a load of dates to Baṣra or bring cumin to Kirmān!

## APPENDIX II.

*Translations in Verse.* My aim has been, without departing from the sense, to reproduce, as far as possible, the passion and melody of the Persian. The arrangement of the rhymes in (c) and (d) corresponds to that of the original: a closer imitation could not be attempted, owing to fundamental differences of metrical system.

### (a) VII.

He comes, a moon whose like the sky ne'er saw, awake or  
dreaming,

Crowned with eternal flame no flood can lay.

Lo, from the flagon of thy love, O Lord, my soul is  
swimming,

And ruined all my body's house of clay!

When first the Giver of the grape my lonely heart be-  
friended,

Wife fired my bosom and my veins filled up,

But when his image all mine eye possessed, a voice  
descended:

'Well done, O sovereign Wine and peerless Cup!'

Love's mighty arm from roof to base each dark abode is  
hewing

Where chinks reluctant catch a golden ray.

My heart, when Love's sea of a sudden burst into its  
viewing,

Leaped headlong in, with 'Find me now who may!'

As, the sun moving, clouds behind him run,

All hearts attend thee, O Tabrîz's Sun!

## (b) XII.

Poor copies out of heaven's original,  
 Pale earthly pictures mouldering to decay,  
 What care altho' your beauties break and fall,  
 When that which gave them life endures for aye!

O never vex thine heart with idle woes:  
 All high discourse enchanting the rapt ear,  
 All gilded landscapes and brave glistering shows  
 Fade—perish, but it is not as we fear

While far away the living fountains ply,  
 Each petty brook goes brimful to the main.  
 Since brook nor fountain can forever die,  
 Thy fears how foolish, thy lament how vain!

What is this fountain, wouldst thou rightly know?  
 The Soul whence issue all created things.  
 Doubtless the rivers shall not cease to flow,  
 Till silenced are the everlasting springs.

Farewell to sorrow, and with quiet mind  
 Drink long and deep: let others fondly deem  
 The channel empty they perchance may find,  
 Or fathom that unfathomable stream.

The moment thou to this low world wast given,  
 A ladder stood whereby thou mightst aspire;  
 And first thy steps, which upward still have striven,  
 From mineral mounted to the plant: then higher

To animal existence: next, the Man,  
 With knowledge, reason, faith. O wondrous goal!  
 This body, which a crumb of dust began—  
 How fairly fashioned the consummate whole!

Yet stay not here thy journey: thou shalt grow  
 An' angel bright and home far off in heaven.  
 Plod on, plunge last in the great Sea, that so  
 Thy little drop make oceans seven times seven.

'The Son of God!' Nay, leave that word unsaid,  
 Say, 'God is One, the pure, the single Truth.'  
 What tho' thy frame be withered, old, and dead,  
 If the soul save her fresh immortal youth?

(c) XXXI. |—".

Lo, for I to myself am unknown, now in God's name  
 what must I do?  
 I adore not the Cross nor the Crescent, I am not a  
 Giaour nor a Jew.  
 East nor West, land nor sea is my home, I have kin nor  
 with angel nor gnome,  
 I am wrought not of fire nor of foam, I am shaped not  
 of dust nor of dew.  
 I was born not in China afar, not in Saqsin and not in  
 Bulghār;  
 Not in India, where five rivers are, nor 'Irāq nor Khorāsān  
 I grew.  
 Not in this world nor that world I dwell, not in Paradise,  
 neither in Hell;  
 Not from Eden and Rizwān I fell, not from Adam my  
 lineage I drew.  
 In a place beyond uttermost Place, in a 'tract without  
 shadow of trace,  
 Soul and body transcending, I live in the soul of my  
 Loved One anew!

(d) XXXVI. |—".

Up, O ye lovers, and away! 'Tis time to leave the world  
 for 'aye.

Hark, loud and clear from heaven the drum of parting  
 calls—let none delay !  
 The cameleer hath risen amain, made ready all the camel-  
 train,  
 And quittance now desires to gain: why sleep ye, tra-  
 vellers, I pray?  
 Behind us and before there swells the din of parting and  
 of bells;  
 To shoreless Space each moment sails a disembodied spirit  
 away.  
 From yonder starry lights and through those curtain-  
 awnings darkly blue  
 Mysterious figures float in view, all strange and secret  
 things display.  
 From this orb, wheeling round its pole, a wondrous slumber  
 o'er thee stole:  
 O weary life that weighest nought, O sleep that on my  
 soul dost weigh!  
 O heart, toward thy heart's love wend, and O friend, fly  
 toward the Friend,  
 Be wakeful, watchman, to the end: drowse seemingly  
 no watchman may.

(e) XLIV. 1—v.

Why wilt thou dwell in mouldy cell, a captive, O my  
 heart?  
 Speed, speed the flight! a nursling bright of yonder  
 world thou art.  
 He bids thee rest upon his breast, he flings the veil away:  
 Thy home wherefore make evermore this mansion of decay?  
 O contemplate thy true estate, enlarge thyself, and rove  
 From this dark world, thy prison, whirled to that celestial  
 grove.

O honoured guest in Love's high feast, O bird of the  
angel-sphere,

'Tis cause to weep, if thou wilt keep thy habitation here.

A voice at morn to thee is borne—God whispers to the  
soul—

'If on the way the dust thou lay, thou soon wilt gain  
the goal.'

That road be thine toward the Shrine! and lo, in bush  
and briar,

The many slain by love and pain in flower of young desire,  
Who on the track fell wounded back and saw not, ere  
the end,

A ray of bliss, a touch, a kiss, a token of the Friend!

# APPENDIX III.

## TABLE SHOWING WHERE THE SELECTED POEMS OCCUR IN OTHER EDITIONS OF THE DĪVĀN

The first number refers to the page, the second to the couplet with which the poem commences. When 'a' is affixed, it denotes that the couplet in question is printed in the margin of the text. Thus T. 7. 12<sup>a</sup> is the twelfth couplet, counted from the top, in the margin of page 7 of the Tabriz Edition. •

Number of the poem	Tabriz Edition	Lakhnau Edition	Rosenzweig's Auswahl
I.	T. 7. 12 <sup>a</sup>	Lakh. 24. 17 <sup>a</sup>	
II.	113. 9	14. 8	
III.	126. 9 <sup>a</sup>	8. 3 <sup>a</sup>	
IV.		4. 3	
V.	119. 7 <sup>a</sup>	21. 8	
VI.	134. 5		
VII.	20. 9 <sup>a</sup>	25. 12 <sup>a</sup>	
VIII.		28. 2	22
IX.	143. 5	41. 6	
X.	136. 9		
XI.	22. 2 <sup>a</sup>		
XII.			32
XIII.	146. 3 <sup>a</sup>	34. 10 <sup>a</sup>	
XIV.		47. 4	
XV.	148. 6	30. 12 <sup>a</sup>	
XVI.	146. 6	32. 1 <sup>a</sup>	
XVII.			58
XVIII.	159. 3		



Number of the poem	Tabriz Edition	Lakhnau Edition	Rosen- zweig's Auswahl
XIX.	T. 199. 3	Lakh. 53. 7 <sup>a</sup>	
XX.	171. 3		
XXI.	157. 11 <sup>a</sup>	81. 12	
XXII.	175. 3 <sup>a</sup>		
XXIII.	178. 9 <sup>a</sup>	55. 10 <sup>a</sup>	
XXIV.	171. 9	93. 14	
XXV.	33. 9	107. 10 <sup>a</sup>	
XXVI.		97. 10	
XXVII.	33. 11 <sup>a</sup>		
XXVIII.	40. 12 <sup>a</sup>		
XXIX.	38. 11 <sup>a</sup>		
XXX.		152. 10	
XXXI.	257. 5		
XXXII.	250. 4	161. 14	
XXXIII.	262. 11	160. 15 <sup>a</sup>	
XXXIV.	217. 8		
XXXV.	267. 8		
XXXVI.	45. 7 <sup>a</sup>		
XXXVII.		171. 16	
XXXVIII.	290. 9 <sup>a</sup>		
XXXIX.	288. 12		
XL.	301. 6	214. 13 <sup>a</sup>	
XLI.	300. 7	216. 5	
XLII.	319. 6	234. 14	
XLIII.	320. 5		
XLIV.	349. 12		
XLV.		242. 15	
XLVI.	347. 9		
XLVII.	326. 1 <sup>a</sup>		
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## APPENDIX IV.

### COMPARATIVE TABLE OF PASSAGES QUOTED FROM THE MASNAVI.

The references given in the Notes are to the Bombay Ed. (1280 A.H.), of which the Lakhnau Ed. (1282 and 1291 A.H.) is a facsimile. The slight discrepancies shown below are due to defective pagination in the former. Both these editions are inferior to the text with Turkish translation published at Bulāq (1268 A.H.)

Quoted in the Notes	Bombay Edition		Lakhnau Edition		Bulāq Edition		
	page	line	page	line	Book	page	line
202 (II. 1)	4,	7	4,	7	I.	2,	13
210 (IV. 11)		23		7, 23			omitted
219 (V II. v)		8, 19		8, 19	I.	8,	25
223 (IX. ۴)	336,	5	336,	5	IV.	59,	3
229 (XI. ۸)	232,	23	231,	23	III.	72,	9
230 (XI. ۸)	233,	3	232,	3	III.	72,	13
231 (XII. 1)	32,	7	32,	7	I.	47,	4
231 (XII. ۶) •	278,	8	278,	8	III.	149,	6
235 (XIII. 1۵)	5,	8	5,	8	I.	3,	20
237 (XIV. 1۰)	541,	5	539,	5	VI.	79,	20
240 (XV. ۴ ۶)	37,	4	38,	4	I.	56,	7
240 (XV. 1۶)	37,	12	38,	12	I.	56,	22
241 (XV. 1۷)	6,	8	6,	8	I.	5,	4
245 (XVI. 1۸)	459,	15	459,	14	V.	118,	1
245 (XVI. ۲۰)	118,	5	117,	5	II.	29,	10

Quoted in the Notes	Bombay Edition	Lakhnau Edition	Būlāq Edition
page	page line	page line	Book page
247 (xvi. ٢٢)	121, 11	120, 11	II. 34, 19
261 (xxii. ٨)	11, 18	11, 17	I. 13, 11
264 (xxiii. ٥)	21, 1	21, 1	I. 28, 10
267 (xxv. ١١)	12, 14	12, 14	I. 14, 22
268 (xxv. ١٢)	439, 2	439, 2	v. 82, 3
270 (xxv. ١٤)	542, 16	540, 16	vi. 82, 1
272 (xxvi. ٨)	21, 5	21, 5	I. 28, 15
278 (xxix. ٥)	370, 13	370, 13	iv. 114, 8
290 (xxxvi. ٥)	385, 22	385, 22	iv. 140, 4
293 (xxxvi. ١٣)	176, 9	175, 9	II. 123, 11
294 (xxxvii. ١٣)	60, 10	60, 10	I. 93, 12
299 (xxxix. ٩)	14, 4	14, 4	I. 17, 6
300 (xl. ٢)	12, 7	12, 7	I. 14, 10
303 (xlii. ١)	22, 4	22, 4	I. 30, 6 <sup>1</sup>
308 (xliii. ٥)	122, 2	121, 2	omitted
315 (xlvii. ٢)	8, 2	8, 2	I. 7, 25
317 (xlviii. ٣)	362, 18	362, 18	iv. 101, 25
317 (xlviii. ٢)	126, 13	125, 13	II. 42, 8

The first line of this passage, **يك زمانى الخ**, is omitted.

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